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# The ART NEWS

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NEW YORK, AUGUST 16, 1930

NO. 39—MONTHLY



"ST. VERONICA"

MEMLING

In the Rohonc Collection, Munich. Courtesy of Paul Cassirer.

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, AUGUST 16, 1930

## Fine Portrait Added to List of Rembrandts

Painting Which Brought Highest  
Price of 1930 Season in Lon-  
don Described by Dr. Borenius  
As Most Notable Recent Ad-  
dition

LONDON—By kind permission of Mr. Howard Young of the Howard Young Galleries we reproduce in this issue of THE ART NEWS the Rembrandt portrait which boasts the distinction of being the highest-priced picture sold during the London art season of 1930. Writing of this work in the August number of *The Burlington Magazine*, Dr. Tancred Borenius says of it that it "undoubtedly represents one of the most notable additions made for a long time to the list of Rembrandt's extant works. Until this spring the picture formed part of a small, but in many respects very interesting collection of paintings, which had been brought together in the first half of the XIXth century by Mr. George Folliott . . . who had built a small top-lit gallery, in which the picture was hung as *primus inter pares*. . . . Nothing has so far been ascertained about the history of the picture prior to its coming into Mr. Folliott's possession; nor do we exactly know the year when he acquired it. In all probability it was, however, in his collection by 1847, for—as Mr. James Greig was the first to point out—in that year Mr. Folliott contributed to the loan exhibition of the British Institution, a picture described under No. 45 of the Exhibition Catalogue as a *Dutch Admiral*. Though the laconism of the British Institution Catalogue vouchsafes no further information about the picture—not even about its size—one is probably justified in identifying the portrait which now concerns us with the *Dutch Admiral*; at least no other picture in Mr. Folliott's collection could set up a rival claim, and the martial aspect and attitude of the subject probably accounted for his promotion to the high naval rank, made, it must be remembered, at a time when to the average picture cataloguer the male population of XVIIth century Holland mainly consisted of burgomasters and admirals. Though I gather that the picture did enjoy a certain measure of local celebrity, it remained, together with the rest of the little picture gallery at Vicars Cross, unknown to art historians in general: a reference to the *Dutch Admiral* exhibited in 1847 did, on the strength of the catalogue entry, creep into Hofstede de Groot (No. 827a) being printed in the type which indicates a work not seen by the author, but that was all.

"The picture bears in the lower left-hand corner the signature, in bold, big lettering, "Rembrandt, f.1658"; it dates thus from the later phase of the master's career, overshadowed, it will be recalled, by many private calamities. To give an instance, two years before this picture was painted, in 1656, Rembrandt's bankruptcy had occurred. Beyond this picture there are only six which on the strength of inscriptions can definitely be assigned to the same year—two historical compositions, *Jupiter and Mercury visiting Philemon and Baucis* in the Charles B. Yerkes Collection in New York, and *Christ and the Woman of Samaria* in the Hermitage; one genre scene (the *Old Woman cutting her nails*) in the Altman Collection, New York), and three portraits, one *Self-Portrait* in the Frick Collection in New York, the *Portrait of Titus* in the Louvre (No. 2545) and a portrait doubtfully interpreted as being that of Titus, formerly in the Maurice Kann Collection in Paris (B. 458). . . . Even from our reproduction it is

(Continued on page 8)



"PORTRAIT OF A MAN"

Signed and dated 1658 (*De Groot*, 827a), recently acquired by Messrs. Asscher & Welker, 8 Duke Street, London, S. W. 1, at the highest picture price of the London art season

The picture has since passed into the possession of The Howard Young Galleries, New York

By REMBRANDT

## VALENTINER BUYS FINE BREUGHEL

By FLORA TURKEL-DERI

BERLIN.—Also this year I am privileged to announce to the readers of THE ART NEWS that, during his sojourn in Europe, Dr. W. R. Valentiner was fortunate in securing for the Detroit Institute of Arts a work of great importance. It is a "Dance of Peasants" by Pieter Breughel the Elder, which Dr. Valentiner discovered in London. The acquisition is the more conspicuous as paintings by this master are scarcely to be had, and also because this newly searched out work is one of the finest and most significant in his oeuvre. It is the long missed original of several copies, one of which was acquired at the Spiridon sale by the museum in Antwerp. Belgian art authorities consider this latter painting the original work; however, Dr. Valentiner's recent discovery in London now brings irrefutable proof that this opinion cannot be maintained, because the newly found work is much superior in every respect. Besides, other experts, among whom is Dr. M. I. Friedländer, never believed in the authenticity of the Spiridon picture.

The retrieving of Breughel's authentic panel is indeed a most lucky occurrence for the art world in general and especially for America and the Detroit Institute of Arts. The comparatively reasonable price that Dr.

(Continued on page 20)

## Holbein's Portrait of Charles Brandon Now in Munich

LONDON.—Holbein's portrait of Charles Brandon, Duke of Suffolk, now the property of the Norbert Fischmann Gallery of Munich, is the subject of an article in the *Burlington Magazine* for August by Dr. Paul Ganz. The portrait is illustrated on page 14 of this issue.

This portrait, "hitherto little known," Dr. Ganz writes, "was shown in 1890 at the exhibition of the Royal House of Tudor (No. 38 of the Catalogue) as a work by Hans Holbein the Younger. It represents the powerful favorite and brother-in-law of King Henry VIII in his fifties, seated in an armchair covered with leather of cinnabar color, ornamented with gold. The broadshouldered, rather corpulent gentleman wears his black barret tilted over the right ear, on the top of the closely fitting cap; his doublet is made of crimson cloth decorated with quilted ornamentation, while his white shirt is adorned with a black embroidered border, visible at the wrists and around the neck. His short-sleeved black velvet coat, trimmed with fur at the elbows, is partly covered by a surcoat made of black silk with a broad border of marten fur, over which hangs the collar of the Garter with St.

(Continued on page 4)

## SCULPTURES IN FIGDOR COLLECTION

By FLORA TURKEL-DERI

BERLIN.—In the following the description of the outstanding specimens in the Figdor collection, which will be sold on September 29 and 30 at Cassirers in Berlin, will be continued. While in a preceding article, which appeared in the July number, the readers of THE ART NEWS were informed about several of the most interesting items among the paintings and boxes, this time a selection from the imposing array of sculptures, medieval bronzes, bells, mortars, epitaphs, funeral tablets, etc., will be given. It has already been mentioned that Dr. Figdor's collecting activity was focussed on the manifold objects of applied art, which are such eloquent records of the vitally creative faculties of past epochs and so vividly proclaim their tendencies and tastes.

It may perhaps not be amiss to conjecture that, owing to Dr. Figdor's predilection for articles of everyday use, the utilitarian purpose of which gives most of them plastic, bodily form, his interest was bound to turn also towards sculptured works. Especially so as in medieval times the field of the craftsman was not divided from that of the artist, and famous sculptors created fine objects of applied art. Better than in any other artistic field one finds divulged in

(Continued on page 9)

## Castle Rohoncz Collection Shown In Munich

First Public Exhibition of Paint-  
ings Gathered by Baron Hein-  
rich Thyssen-Bornemisza  
Arouses Great Interest. Pic-  
tures Cover Wide Field

By E. HANFSTAENGL

MUNICH.—Two events form the centre of attraction in this year's Munich Art season. The exhibition of the Church Art Treasures of Bavaria in the former Royal Residence, and the first public exhibition of Baron Heinrich Thyssen-Bornemisza's private collection in the New Pinakothek. The first named collection, which we shall describe later on, is made up of ancient pieces taken from church property, or from museums, while the "Castle Rohoncz" collection as the Thyssen collection is called, shows the success of a six years' collection. The veil is thus drawn from a mysterious work that has been guessed at; traces of which have been seen here and there but of which no complete estimate has been granted to anyone, not even the owner himself, for Baron Thyssen deposited his possessions everywhere. It is a great satisfaction for Munich to sponsor this collection, so to speak, and offer it the first worthy setting for its public appearance. The New Pinakothek, with the help of the collector himself has been beautifully fitted up to take in the more than 400 pictures and nearly 100 plastics and handcrafts.

These numbers alone give some idea of the extent of the collection, and of the generous use of financial means. The most striking and surprising thing on a first visit is the obvious will displayed for universality, and the broad basis on which this collection is built up. In the last few years many large and important collections have been formed, especially in America, but none of them has spanned the bow of its interest quite so far as this. It scarcely shows a gap from the XIIIth to the XXth centuries; every country, every school is represented in some way. Thus it gives a picture of European painting such as has only been seen before in galleries that have grown through the centuries. In this Baron Thyssen may be compared with the great founders of European State galleries, with Maecenae who had unlimited means and greater opportunities at their disposal for building up their collections. It would, however, be unjust to compare this young gallery with those old museums, a collection on such a basis so quickly gathered together must naturally be unequal in its values and sink below the level of its principal works here and there. The over-eagerness to complete the series made it impossible to avoid putting in weaker links in the chain. It is just this fluctuation in quality though, that lends it charm, inspiring comparisons, criticism, allowing emphasis to be placed now here now there thus causing profitable discussions. Then it is not hard to discover the sympathies of the collector, who at the first glance seemed to have made his choice with almost scientific impartiality.

To these accentuated predilections the Dutch School undoubtedly belongs, for not only have representatives been chosen for the very great masters with evident liking, but lesser artists have been drawn upon to make the rich, varied picture of the Dutch Art of the XVIIth century effective in every direction. This proud pyramid ends in Rembrandt and Hals. With Rembrandt it becomes apparent that Baron Thyssen tried to define the whole development of the great masters, explaining the importance of their work in their own time, step by step.

(Continued on page 16)

## HOLBEIN PORTRAIT NOW IN MUNICH

(Continued from page 3)

George, and the ends of which are visible below the arms, hiding the chair to the left. His right hand is gloved in dark grey and holds the other glove, while his left holds a small bouquet of flowers, which no doubt has a symbolic meaning. The background is composed of a dark green curtain, ornamented with a red-brown design. There is a strong resemblance, in stature and expression, to the king, and like him the duke appears full-face, life-size and three-quarter-length.

"The portrait is painted on an oak panel (87.7 by 74 cm.), which consists of three pieces, the centre one of which is meant for the head in accordance with Holbein's custom. The frame seems to be contemporary. It is deeply curved and carries in the darkened groove the following inscription, painted and repainted in golden Latin capitals: CHAROLUES DUX SUFFOLCIAE SERE ANGLIAE REGIS R-C ARCHIPREFECTUS CURIAE

"In 1649 Wenceslaus Hollar engraved the portrait of an elderly bearded man, turned three-quarters to the left, with plumed baret and fur coat, which, according to Vertue, represents the Duke of Suffolk (Parthey 1554, Klassiker, p. 200). The sketch and the picture itself, however, are unknown, but a sketch for another portrait of the Duke's family, that of his fourth wife (Catherine Willoughby, the only daughter of Lord William Eresby) is in the collection of Holbein's drawings in Windsor Castle (Ganz, C. R. No. 82). . . .

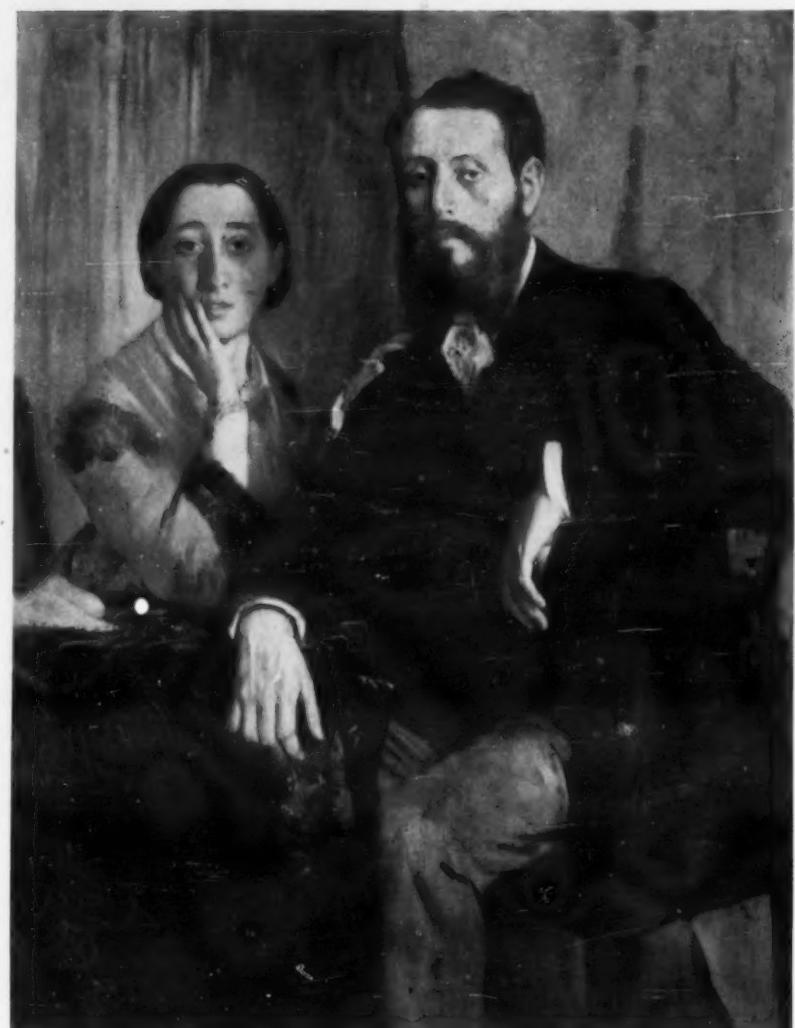
"It is incredible that the head of the ducal family should have foregone the opportunity of being painted by Holbein; however, it was impossible until now to find an original portrait, inasmuch as the one belonging to Lord Donington, exhibited in 1890, could in its then condition hardly be considered as such. . . .

"Our portrait was formerly in the collection of the Marquess of Hastings, Donington Park, and was bequeathed to Lady Loudoun, in whose possession it was when it was recognized by the present owner, Mr. Norbert Fischmann, of Munich.

"Called upon for a first expert opinion, I came to the conclusion that most of the lower half of the picture was original, but that the upper part was completely covered in oil paint and was, furthermore, cracked; the evident difference in the method of painting, tempera below as against oil above, convinced me that the upper half had been painted over. This was entirely proved by the application of X-rays. There then appeared the genuine layer of tempera paint, though it, also, had suffered from the influence of heat.

"Once the overpaints were removed, there was also found a small layer of soot, which explained the restoration of the picture in oil to cover up the damage caused by the heat of the chimney, and also proved with what little care, knowledge and respect this operation had been undertaken. The X-ray picture shows the left side of the well-preserved head in its original state in very plain outline, which was lost in the first repainting. The pupils of the eyes showed a second highlight, which proved infallibly that the entire upper part had been deliberately painted over.

"The unusual condition of the portrait prompts me to think that it was hung above a fireplace for hundreds of years; no doubt in a place of honor,



PORTRAIT OF M. AND MME. MORBILLI  
By DEGAS  
Recently purchased by Mr. Robert Treat Paine, 2nd,  
and loaned to the Boston Museum

In a big dining-room, as is still the custom in the English country houses. The lower part was well protected by the cornice of the fireplace, and to this fact we owe the excellent preservation of this part of the original painting.

"The armchair was the object of the greatest changes when the picture was painted over in the sixteenth century; they made it more pretentious, replacing the two wooden knobs on the top of the chair by two richly sculptured Renaissance ornaments, an additional pair of which they also painted on the arms of the chair. In several places green fringes were added. The X-rays permitted me to ascertain the original size of the wooden knobs and to prove the absence of any ornaments below, the black surcoat covering the arm of the chair to the left, and leaving the one to the right unadorned. The collar of the Garter had also been renewed in the gilded parts, and the black cap had been lifted to free completely the forehead, which change disappeared with the second cleaning.

"The portrait is today once more in its original state, showing the extraordinary composition and color scheme. Its monumental conception lies in its simplicity, which is accentuated by the few deeply toned colors. . . .

"In comparing the Duke's portrait with the similarly conceived portrait of the Sire de Morette in the Dresden Gallery (Klassiker, p. 116), we are able to recognize a distinct step forward in the execution of ceremonial portraits, emphasizing a deeper conception, greater outline, yet greater simplicity. The beginning of this most mature style coincides with the Italian High Renaissance, and can be fully

traced in the portraits of King Henry VIII in Rome (Klassiker, p. 125) and in Chatsworth (Klassiker, p. 180), as well as of the Duchess of Milan in the National Gallery in London (Klassiker, p. 121).

"Considering all these statements, the date of the painting of the Duke's portrait can easily be said to fall into the last period of Holbein's life. The age of the Duke, in the late fifties, supports this conclusion. In this portrait Holbein gave of his best; both design and color unite to make it an outstanding masterpiece."

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## ARTS AND ARMOR SOLD AT SOTHEBY'S

LONDON.—Even pirates and freebooters were dandies occasionally in their choice of elaborate arms, yet it must have been some Court exquisite who carried a pair of beautifully chiselled flint-lock pistols, for which Mr. J. Brown (of the well-known firm of Fumage) gave as much as £970 at Sotheby's, on July 29th, in a sale of arms and armor totalling £15,001. A. C. R. Carter reports, in the *Daily Telegraph*.

This is believed to be a maximum auction bid for pistols, but it should be borne in mind that the pair were once in the Sigmaringen Museum as exemplifying the craftsmanship of the Brescian XVIIth century gunsmith Lazarino Cominazzo, in its most decorative form. From their condition it is probable that the pair were never used in any affair of "pistols for two," but were carried for full-dress swagger only.

The same buyer paid £690 for a wheellock arquebus made by the French gunsmith, Claude Thomas, of Epinal, in 1623; the cherry-wood stock of which was wonderfully carved with a sporting scene.

Another remarkable example of dandyism in arms was an elaborate ceremonial cane which concealed an estoc blade with wheellock pistol attachment. The ebony sheath was embellished with delicate inlays of ivory and embossed metal mounts. It came originally from the Furstenstein Castle of the Princess of Pless, and was probably made in Saxony 400 years ago. Some American beau may wear it eventually, as Mr. Philip Rosenbach was the purchaser at £660.

Brigandines, too, were in demand, and one with a vest of elk's hide (laced to take a steel corselet), with full arms and tassels of riveted over-lapping scale plates, covered with real silk and with brass-headed rivets, Spanish XVIth-century craft, was bought by Mr. S. Healey for £780. Mr. J. Brown gave £650 for another, with a covering of red velvet, Italian XVIth century, both specimens having been formerly in the Sigmaringen Museum.

Another interesting survival of gay trappings was a XVIth century German-Swiss complete saddle, embossed and stitched, and with a candle-plate of blackened steel, relieved by embossed fleurs-de-lys. The steel stirrups, with openwork treads, were also in fine condition, and Mr. J. Brown bought the relic at £370.

Among his other purchases was a superb Saxon sword in its original scabbard, with richly engraved silver decorations of the pommel, ring-guards, quillons, and ricasso—£360.



FEMME EN CHAPEAU ROSE  
Recently acquired from the Reinhardt Galleries  
by a well known Eastern Collector

## PELHAM MINIATURE GIVEN TO BOSTON

BOSTON.—One of the three known miniatures credited to the hand of Henry Pelham (1749-1806), half-brother of John Singleton Copley, has been presented this week to the Museum of Fine Arts, Boston, by Mrs. Horatio Greenough Curtis. The miniature is a likeness of William Wignall Stevens whose rugged complexion and bright blue coat are witnesses to the contrast to so many miniatures of the period which have faded with the years.

Henry Pelham, who belonged to a Tory family, left Boston for Halifax in 1776, when he was twenty-seven years of age, and from there sailed for England and later, for Ireland. Of the three recorded miniatures painted by him in America, one is dated 1773 and the other 1775, when his reputation as a miniature painter was well established. The Museum's miniature may therefore be dated early in the 'seventies.

## SCHINASI GIVES GLASS TO TOLEDO

TOLEDO.—Twelve pieces of ancient glass have been added to the glass collection of the Toledo Museum of Art, by the recent gift of Mr. Leon Schinasi, of New York City.

Dating from the IIIrd to the XIth centuries A. D. these pieces of glass are of clear and colored blown transparent glass, plain and decorated with applied glass threads. They are for the most part from Syria, which was the center of glass blowing in the early centuries of our era.

The Toledo Museum's collection of glass, formed by the late Edward Drummond Libbey, is ranked among the great glass collections. With its recent accessions by gift and purchase it illustrates the history of glass making throughout the ages with representative examples of each important period.



An unusual Louis XV flexible necklace, 16 inches long, and a pair of earrings, of rubies and diamonds. Circa 1750.

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BUST OF A YOUNG LADY

By DESIDERIO DA SETTIGNANO

*In the Figdor Sale at Cassirer's, Berlin, in September*FEMALE SAINT,  
WEST GERMANY, C. 1750-60  
*In the Figdor Sale at Cassirer's,  
Berlin, in September*THE PRODIGAL SON  
*In the Figdor Sale at Cassirer's, Berlin, in September*CLEVELAND NAMES  
MILLIKEN DIRECTOR

CLEVELAND.—The appointment of William M. Milliken as Director of The Cleveland Museum of Art is announced by the President, John L. Severance. This action fills the vacancy caused by the resignation on May 1st of Frederic Allen Whiting, now President of The American Federation of Arts.

Mr. Milliken has been associated with the Museum since 1919, when he came to Cleveland as Curator of Decorative Arts. He had previously served for several years as assistant curator in a similar department at the Metropolitan Museum of Art, New York City. In 1923, Mr. Milliken's field was widened by adding to his duties those of Acting Curator of Paintings, and in

1926 he was made Curator of the Department of Paintings. These positions have been held by him up to the present time, and under his direction the collections of these departments have acquired wide recognition.

Notification of his new appointment has been cabled to Mr. Milliken in Europe where he has been spending the summer, as is his custom, in study and in the quest of new objects for the Museum.

REGULATIONS FOR  
MARKING IMPORTS

The Hudson Forwarding and Shipping Company has recently sent the following letter to its clients:

"We wish to bring to your attention the question of marking of cases con-

taining antiques, as provided for in Section 304 of the U. S. Customs Tariff, and would suggest that you observe the following until further advised in order to avoid confusion or penalties at this end covering shipments of objects of art.

"The law reads as follows:

Section No. 304—of the Special Provisions of the Tariff Act of 1930—every article imported into the United States and its immediate container, and the package in which such article is imported, shall be marked, stamped, branded or labeled in legible English words, in a conspicuous place, in such manner as to indicate the country of origin of such article. This marking shall be as nearly indelible and permanent as the nature of the article will permit.

"In connection with antiques produced prior to the year 1830, we would suggest in order to avoid any confusion and penalty in the amount of 10% of the value of the article, that while it is not necessary to mark the object itself, it is necessary to mark the outside cases, inner cases and immediate containers with the name of the country of exportation."

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The Art News

7

## Good Prices Mark Close of London Auction Season

LONDON.—Sales of paintings, furniture, prints, books and objets d'art at the London auction houses during June and July brought good prices. No records were broken but a high average was maintained and several of the most desirable items went for unexpected sums. A complete record of the major sales from the end of June until the twenty-fifth of July, compiled from the reports made by *The Times*, London, is printed below. Sales are divided into three categories, pictures; books, manuscripts and prints; furniture and objets d'art.

### PICTURES

#### REVELSTOKE SPORTING PICTURES

Sporting pictures, the property of the Countess of Kenmare and formerly of the late Lord Revelstoke, and other pictures from various sources brought £9,933 at Sotheby's on June 25th.

The top price of the afternoon—£1,430 (Lindow)—was reached for a Nattier group, from an anonymous source, said to be Louis XV, and Madame du Barry, the former holding a mask, which a Cupid is removing from his face.

The Kenmare racing pictures included Ben Marshall, Lord Jersey's horse Middleton, held by a groom in a landscape, signed and dated 1825—£1,000 (Betts); D. Wolstenholme, a pair of fox-hunting scenes, engraved by R. G. Reeve, 1808—£320 (Scott); J. N. Sartorius, huntsmen halting outside the Tally-ho Inn, signed and dated 1783—£220; James Pollard, Royal mails preparing to start for the West of England in the yard of the Swan With Two Necks, signed and dated 1830, engraved by F. Rosenberg, 1831—£560 (both bought by Betts); and F. Sartorius, hunting scene, "In Full Cry," signed and dated 1762—£340 (Bernay).

Pictures, the property of Mildred Countess of Gosford, included Chardin, domestic interior with woman and child at needlework, 19 in. by 15 in.—£800 (Savile Gallery); and from other sources there came:—J. van Ruisdael, wooded landscape with figures and a cottage in the distance, signed and dated 1647 (H. de Groot, No. 877)—£320 (Strauss); and J. van Huysum, flowers in a vase in a garden, signed—£210 (Mond).

### BREITMEYER PAINTINGS

The sale of pictures at Christie's on June 27th was one of the best of the season, both as to prices and total, which was £45,526 for 154 lots. Ninety-two of the pictures and drawings belonged to the late Mr. L. Breitmeyer, of Connaught-place and Rushton Hall, and the remainder to Mrs. Edward Speyer, of Ridgehurst, Shenley.

The Breitmeyer property accounted for £37,187 of the day's total, and the "pearl" of the collection was John Hoppner's portrait of little Miss Charlotte Augusta Papendiek (1783-1854), who, *en seconde noces*, married Joseph Planta, M.P. for Hastings. She was painted in 1788, and is shown in a white frock, blue sash, and white muslin mob cap. The story of the painting of the picture is told in the Papendiek "Memoirs;" the artist would have received about 80 guineas for it. The portrait was purchased privately for a member of the family some 25 years ago and sold for 3,000 guineas to the late Mr. Breitmeyer, who, in purchasing it, complained somewhat of the high price. Yesterday the first bid was 5,000 guineas, and this ran up to 14,000 guineas, Sir Joseph Duveen being the purchaser, with the Savile Galleries as one of the underbidders. Another considerable profit was scored over the Nicolaus Maes, a woman plucking a duck, signed and dated 1655. This had been bought in 1897 for 600 guineas and now fetched 1,800 guineas (C. Dints). The B. Strigel portrait of the Emperor or Maximilian I, in black doublet with fur coat and black hat with jewel, which had cost 270 guineas at the Ellesborough sale in 1914, now reached 850 guineas (Spink). Against these may be set the David Teniers, "The Gardener"—900 guineas (Geoffroy), which had cost 1,250 guineas in 1917, and the Vandyck portrait of Queen Henrietta Maria—950 guineas (Katz), which had realized 3,700 guineas in the Drummond sale in 1919.

Among the other Breitmeyer pictures, a number of which were bought by various members of the family, were:—Barthel Beham, a companion pair of portraits of a gentleman and his wife, 1534, formerly in the collec-



"ST. MAGDALENE GOING HUNTING"

By THE MASTER OF THE ST. MAGDALENE LEGEND  
*In the Figdor Sale at Cassirer's, Berlin, in September*

tion of the Emperor of Austria at Schloss Lanenburg, 1,050 gns. (Pawsey and Payne), from the Quiller sale of 1909, when the pair fetched 900 gns.; A Bronzino, a portrait of a youth in black doublet and cap, 550 gns. (W. Sabin); two of F. Guardi, the (Continued on page 22)



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(Continued from page 3)

possible to gather something of the extraordinarily constructive power of the master's brushstroke. The scheme of color is eminently characteristic of the period to which the picture belongs, and extracts indescribably rich harmonies out of the welter of dark brown and russet tints which predominate and serve as a marvellous foil to the light notes of the flesh and the dazzling white of the chemise. Magnificently, boldly planted before the plain background of grey, modulated by the play of light and shade, there is something in this sombre, haunting figure under his broad-brimmed hat, which is, perhaps, best described as intensely Wagnerian—at least, I can never look at this picture without my thoughts instinctively reverting to

the second act of *Der Fliegende Hollander* and to the sudden emergence of the hero on the threshold of Daland's house: "Wie aus der Ferne...."

"Among the contemporary works by Rembrandt, the present portrait, as a pictorial conception, has obvious bonds of affinity to the *Titus* of the Louvre and the portrait in the late Maurice Kann Collection, notably the way in which the face is lit and the glance of the sitter meets that of the spectator, presents a close similarity to the Louvre picture. In its extraordinarily simplified and effective, monumental character, the picture stands, however, apart from these works, and indeed, for that reason, raises once more a question which always to the inquirer will be of absorbing interest—the question concerning the relation of Rembrandt to Italian Art."

Dr. Borenius then proceeds to detail the opportunities enjoyed by Rembrandt for the study of the work of artists belonging to the Italian School, though he never visited Italy, and having reviewed these, proceeds:—

"So much for Rembrandt's opportunities for getting to know about Italian art, and if we turn to Rembrandt's work we shall find plentiful evidence of his acquaintance with it. Indeed, one might say that Rembrandt copied everything that he could get hold of—classical statues, Italian prints, pictures and drawings, Indian miniatures and what not, and of all great artists he is, perhaps, the one in whose works we can trace the greatest number of definite borrowings from other artists—mainly Italian artists."

"One great masterpiece of Italian portraiture of the mature Renaissance, Raphael's *Portrait of Baldassare Castiglione* now in the Louvre we know on incontrovertible evidence that Rembrandt was acquainted with, for there exists a rapid pen and ink sketch of it, now in the Albertina Collection at Vienna, made by Rembrandt when, as he has noted in his scribble across the sheet, the picture was sold by auction in Amsterdam in 1639. It will be seen that Rembrandt's drawing is no exact copy, but a very free translation, arriving at that 'utmost and most natural animation' which in a letter written in that very year to the secretary of the Prince of Orange, Rembrandt had declared to be an artistic aim of his picture must have remained in Rem-

brandt's mind, and I hope it is not fanciful to find in the picture which here immediately concerns us reminiscence of the rise and fall of the quiet and monumental silhouette of Castiglione, with the peculiar value assigned in the structure of the picture to the dark, rounded mass of the headgear. That is one parallel to Italian art suggested by the present picture; and another called up in this case as so often by the later work of Rembrandt, is that offered by the portraiture of Titian. In this connection it is, perhaps, not quite easy to lay one's finger on the definite source of Rembrandt's inspiration, though I cannot help feeling that the way in which use is made in the composition of the light mass of the right hand grasping the belt and seen in transparent shadow, presents a most striking parallel to Titian's *Laura de' Dianti* in the Cook Collection at Richmond. The chequered history of the latter picture leaves, however, scarcely any room for the possibility of its having been seen by Rembrandt; he may, however, have set eyes on one of the numerous copies of it which are in existence.

"So far from detracting from the greatness of Rembrandt, considera- However, the recollection of Raphael's tions such as those which I have now

set forth make his art, to my thinking, even more interesting because it is thus brought into relationship with the great international currents of art. In the XVIIth century Holland, although some eyes were turned to Italy, the national artistic movement, going back to what one might call a Van Eyckian tradition of minute, matter-of-fact realism, counted for a considerable stretch of time much the largest number of followers, and it is among the artists of this type that Rembrandt stands out by contrast and in comparative isolation as essentially a Baroque artist, influenced very decisively by Italian art. It is not the least interesting aspect of the magnificent portrait here discussed that it suggests a fresh consideration of these problems of such fundamental importance for our understanding of Rembrandt's art."

**A CORRECTION**

"Venus and Cupid," by Van Dyck, owned by The Netherlands Gallery, London, and illustrated in the July 12th number of THE ART NEWS is being shown in the exhibition of old Flemish art in Antwerp, not in Amsterdam.

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*The Art News*

## RARE SCULPTURE IN FIGDOR COLLECTION

(Continued from page 3)

such a collection the cultural and esthetic aims and ideals of past epochs.

One of the most attractive plastic works is a St. Sebastian by Riccio. The sculpture is in half length, but investigations have shown it likely that it belongs to a group of four full-length terra-cotta figures in Santa Canziano in Padua, representing SS. Henry, Agnes, and Jerome, while the fourth work is of little artistic merit, and probably substitutes the St. Sebastian here in question. The naked body is worked in the round and exhales a feeling of elemental individuality, which asserts itself freely. The arms are fastened to the back, the features express pain, but naturalistic details are not overemphasized. The body is splendidly modeled, and there is a fine unity of plastic form in this sculpture.

A very remarkable work is also a stucco portrait bust of a young woman by Desiderio da Settignano. This work possesses in a high degree the characteristic features of quattrocento sculptures: the precision of the execution, the vivid and eloquent facial expression, the beauty and harmony of proportion. The smiling features of this young lady breathe the harmony of a period of happy artistic and cultural vitality. The refinement and grace, slightly tintured with boldness, that are embodied in this sculpture, give it an exquisite charm and comeliness. It falls into close relation with a work by Desiderio in the "Kaiser Friedrich" museum.

Another work by Desiderio da Settignano is a polychromed stucco relief of Mary and the Child in half length. The Madonna's head is covered with a thin veil, and she holds

**"SAMSON WITH THE LION"**

GERMAN, CIRCA 1400

*Included in the sale of the Figdor Collection at Cassirer's, Berlin, in September*

her hands clasped in adoration. The Child sits on a cushion in front of her and plays with the ends of the veil. The relief is inserted into an original frame work of dark wood. Several stucco replicas of this composition have come down to us, one of

(Continued on page 10)

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## RARE SCULPTURE IN FIGDOR COLLECTION

(Continued from page 9)  
which is in the "Kaiser Friedrich" museum.

Items of importance are further two terra-cotta Angels, which are works by an artist closely related to Andrea Verrochio. Both figures are kneeling in adoring poses, one looking upward, the other bending its head. The fine tension in the treatment of the surface, the grace and elasticity of the bodies are very characteristic of the style of the epoch. The head of one of the angels is reminiscent of works by Francesco Francia, especially the treatment of the hair and the expression of the features are not unlike a terra-cotta bust in the "Kaiser Friedrich" museum, the author of which is either Francia or an artist belonging to his school: V. Onofri. However Verriochesque elements prevail in both sculptures and link them to the works of his school.

To the section of Italian art belongs also a richly carved lute from Milan or Verona, dating from the end of the XIVth century. The oblong wood body terminates in a tapering neck, the scroll is carved in the form of a leaf enclosing the figure of a young woman who holds a lute in her hands. The back of the body is worked in high relief and displays a loving couple surrounded by late Gothic ornaments. The figures stand under a tree in the foliage of which sits a cupid with bow and arrow. The sound-hole is covered with a rose carved in openwork of interlaced bands.

Another charming piece is the frame of a looking-glass consisting of cherubs' heads in white enameled terra-cotta on blue ground, arranged around a small round metal plate. Luca della Robbia is the author of this exquisite work and his graceful art matures here to a most happy composition. Few were, like him, able to create with the natural easy freedom of which this piece is a typical example. The wonderful variety in the facial expression of the children's heads evince how perfectly he wielded his theme, and, indeed, he succeeded in giving each of them the captivating allurement of childhood.

One of the earliest works in the collection of northern sculptures is a wooden high relief of west German or French provenance from about the year 1300. It represents the Child in swaddling clothes lying on a bedstead with an altar-like front of four pillars connected by arches. On both sides stands a shepherd, while the middle background is occupied by ox and ass which touch the Child with their muzzles. There are traces of paint on this fragment of an early carved altar-piece, examples of which have only rarely come down to us. The rhythmic stiffness and naive simplicity of this carving exert an appeal comparable to the artless rhyme of old folk songs.

From about the same territory, but of later date (1450-60) is the figure of a female Saint in lime-wood, holding a banderole in her left hand. The graceful turn of the elongated body is full of the romantic poetry of conception which was so generally prevailing at that period and which gave inspiration to the works of many unidentified masters, such as the author of this figure.

From around 1510 is a wood carving by a Swabian master who is very closely connected to the great German wood carver Tilman Riemenschneider. The three figures of the carving—two men and a woman—represent a mourning group which may have belonged to the predella of an altar-piece. A bearded man, probably Joseph of Arimathea, kneels in the foreground; behind him stands a woman wringing her hands in despair. The figure of a youth, who is supposed to represent St. John, kneels with upraised, clasped hands. All are richly garbed, and wear hats or head-dress. The deeply moving yet intimate emotion embodied in these figures, reveals the intensity of feeling which elevated the artists at that period. The old coloring has almost disappeared, but apart from that the group is in a perfect state of preservation. The style of execution and the size of the figures correspond to a group of mourning women in the "Kaiser Friedrich" museum, which may have been its pendant. Stylistic affinities to Riemenschneider are obvious though certain details also point to influences from the upper Rhine.

From the lower Rhine comes a richly carved, oval-shaped bellows, made at the beginning of the XVth century. On the upper side of the body the "Flight into Egypt" is carved,



"MAXIMILIAN I"

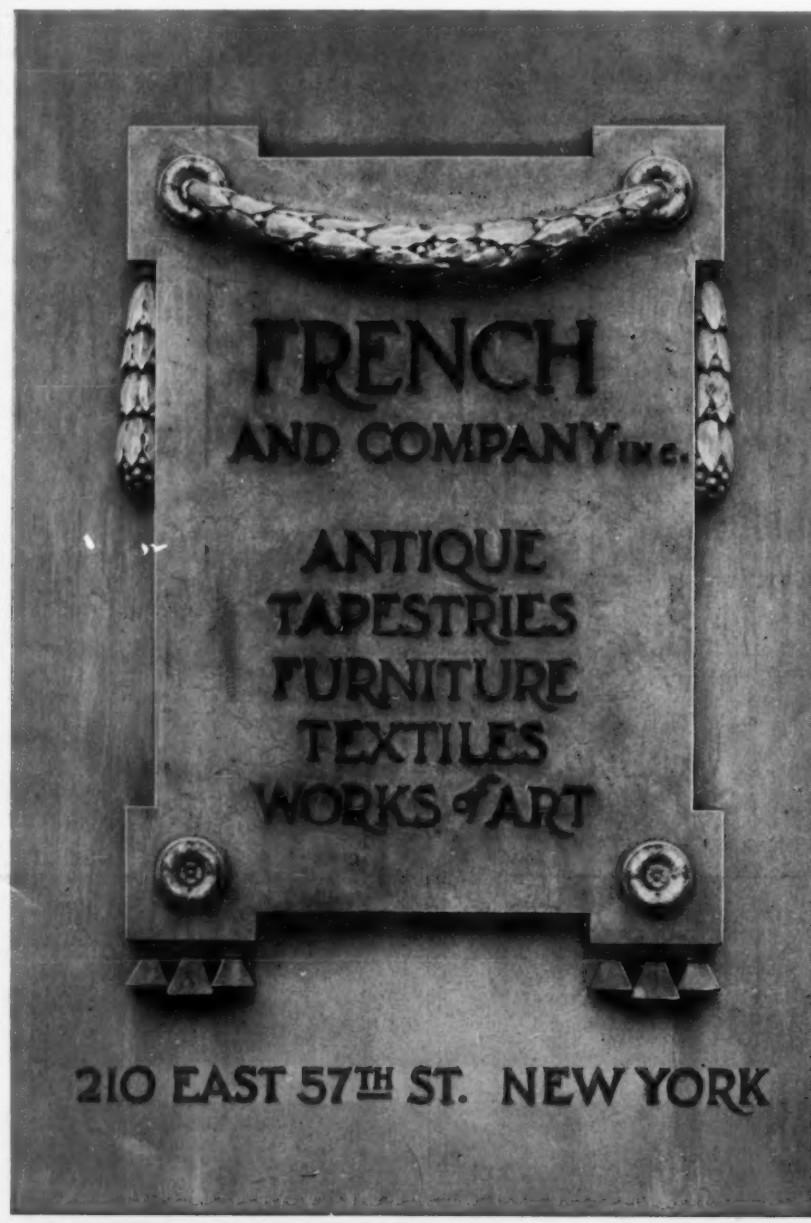
By BERNHARD STRIGEL

Included in the Figdor Sale at Cassirer's, Berlin, in September

while the back shows a circular window with trefoil. The tube is very long and pointed, and ends in a dragon's head. The old coloring of gray and gold covers the oak-wood body.

A Netherlandish work of great importance is a portrait bust of a youth which dates from the end of the XVth century. This wood-carving is an eloquent testimony of that epoch's re-

(Continued on page 12)



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"DESCENT FROM THE CROSS"

By THE MASTER OF THE FIGDOR DESCENT FROM THE CROSS  
Included in the Figdor Sale at Cassirer's, Berlin, in September

### RARE SCULPTURES IN FIGDOR COLLECTION

(Continued from page 10)  
ness and inspiration this sculpture is one of the feature pieces in this collection.

An exquisite piece of medieval workmanship from the middle of the XVth century is a tiny little bedstead with richly decorated panels. This "Repos de Jesus" may have belonged to a Christmas crib, and comes from the Beguinage cloister at Löwen. It stands on four posts, six pointed arches, with two mullions each, connecting its broad sides, a row of trefoil ornaments running below the arches. The posts which are in the shape of buttresses, terminate in finials with pedestals upon which four carved figures of Angels stand. The head and foot of the bedstead are richly decorated: the foot panel is carved in a many figured relief which displays the Annunciation to the Shepherds, their march with horses and camels across a rocky landscape, and their Adoration of the Child. The back of the head panel is covered with paper and painted with episodes from the life of Christ; the dominant colors are white, gold, blue and red. The pillows and the cover of the bed are made of red silk embroidered with golden threads, pearls, and red and green enameled buttons. The richness and variety of decoration employed to adorn this small object is perfectly amazing, and reveal how delightedly the makers of such pieces dwelt on every detail of their work.

Proceeding now to the collection's Renaissance sculptures one comes across a very interesting wooden bust of a man by Adolf Daucher who worked in Augsburg and Annaberg from 1491-1522. The bearded head of the sculpture is covered with a close fitting cap, the ends of which hang

(Continued on page 13)



PORTRAIT OF A MAN

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## RARE SCULPTURES IN FIGDOR COLLECTION

(Continued from page 12)  
down in front of the shoulders; a helmet is carved on the top of the cap. The left hand holds a roll, while the right is missing. This wood carving was made for the stalls of the Fugger chapel in the St. Ann's church at Augsburg, and may be the portrait of a member of this illustrious family. The clear, almost monumental treatment of the sculpture and the sureness of the execution point to an artist of considerable merit who held his place among the great number of able craftsmen who lived at that period.

By an unidentified master from circa 1520 is the statuette of a Fortuna standing on a globe. The figure is naked, the head wears a headdress from which ringletted hair protrudes. The fine plastical treatment of this piece, which is working in the round, betrays, beside a very skilled hand, the independent spirit of the Renaissance, freed from medieval fetters.

Here are further two medallions in boxwood by Hans Schwarz who lived in Augsburg and Nuremberg at the beginning of the XVIth century. The carving of these pieces, the grouping of the figures, the fine psychological interpretation range them among the best that has been produced in the line of German Renaissance medallions. According to Dr. Demmler, episodes from the story of Jephtha's daughter are depicted: Jephtha greeted by his daughter, announcing to her the irrevocability of her death, and the girl embraced by Death. Especially the latter representation seems to anticipate, through the impelling force of its characterization, the best sheets of Holbein's "Dance of Death." A great amount of creative power is also revealed in a woodcarved relief of French origin which dates from circa 1560-70. Avariciousness is represented in the shape of an old, emaciated woman whose facial expression and greedy countenance are tellingly rendered.

Among the articles not so frequently collected, but contained in the Figdor collection, are hand-bells. These old specimens of the metal worker's art lend themselves easily to the representation of various objects and were shaped in the most diverse, fanciful forms and figures. They are mostly of Italian provenance, and their embellishment includes weapons, lions' heads, inscriptions, portrait medallions, floral designs, etc. From the workshop of Pietro Lombardi comes a specimen adorned with ivy wreath and weapons between griffin motives. The handle represents a putto with helmet and shield. To a pupil of Riccio, Desiderio da Firenze, who worked between 1532-45 in Venice, is attributed a very interesting piece, the handle of which has the form of a man whose body rises from a crown.

Altar bells are also included in the collection, and they are embellished by conventionalized floral designs, Gothic inscriptions, and the like. Interesting examples of ancient craftsmanship are also the mortars contained in this assemblage. They are of German, French, Italian and Swiss provenance and are richly decorated with palm leaf ornaments, armorial bearings, figural motives, and various patterns. While the mortar proper chiefly is of cylindrical shape, there are also included round kettles which stand on legs. A very fine example is of German origin from the XVth century and bears on the front side a medallion with a representation of the *Hortus conclusus*. The same scene is rendered on a medal which also belongs to the Figdor collection. From the first part of the XVIth century dates a mortar made by L. Emmdorfer at Innsbruck. It is cylindrical in shape and has a projecting mouth and base with beveled margin. A coat of arms in oval shape and an oval-shaped relief are worked on the surface. A French vessel in the shape of a mortar is embellished by profile heads of a man and a woman. A cylindrical

mortar by Antonio Viteni from the second part of the XVth century is decorated with two borders of allegorical figures and amorini. The middle compartment displays a putto leaning against a shield.

An inexhaustible variety of medieval bronze objects form also a feature part of the Figdor collection. The specimens here included date as far back as the IIIrd century of our era, the very period when it became the custom to make portable objects of metal; however, the majority are of medieval origin. These lamps, candlesticks, bottles, vessels, door-knobs, and the like, provide an excellent survey of the diversity of articles upon which the artificers of past ages lavished their best efforts.

Among the candlesticks a specimen from the XIIth century of German provenance is especially noteworthy. It has the shape of a dragon with the wings and body of a fish. On the back of the dragon sits a naked youth, and the dragon bites on the tendril into which the stem is wrought. From Lombardy (XI-XIIth century) comes a bronze receptacle in the shape of a cup which stands on a round base with

(Continued on page 23)



Bronze group of wrestlers (Chou  
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### A SAD CASE

A report from London gives an account of the new National Museum in Cape Town, South Africa. A building costing nearly \$500,000 has been provided by the state. Generously, the government has also established a fund for maintenance yielding \$2,500 a year although it has failed to provide any money at all for the necessary furniture of the museum or for the purchase of works of art.

How pitiful this is and how different from conditions in America where, as everyone knows, museums are rolling in wealth, pay their directors and staffs enormous salaries and have unlimited funds for every purpose. Governmental budgets, national, state and civil, throughout the United States have mounted tremendously in recent years. The evils of war and prohibition have had much to do with this and the various governments have also extended their activities along other and more useful lines. But with all this, governmental appropriation for art have been almost as negligible as those which seem so ridiculous in Cape Town. If it were not for the generosity of a great number of public spirited citizens many of the museums in America would be forced to close their doors and many others now the ornaments of our cities, would never have been opened.

Due to the lack of proper appropriations the project for a great National Museum in Washington has been held in abeyance while millions have been spent in "enforcing" a law which has brought wealth and power to the most undesirable portion of our population. In many cities where the museums are theoretically supported by civil grants the sums doled out are inadequate to meet the most economical costs of operation and any growth on the part of the museum must be supported by private enterprise. It is fine that we have had so many public spirited and generous citizens; it is to be hoped that their number will increase; but their acts emphasize the shame of our cities which spend more for parades than for art.



"PORTRAIT OF CHARLES BRANDON, DUKE OF SUFFOLK" By HANS HOLBEIN, THE YOUNGER

A hitherto little known work, now the property of the Norbert Fischmann Gallery, Munich

### ART IN SUMMER

It is commonly said that in the summertime art is dead in America. Which, being translated, means that there are few sales. The galleries are closed, the dealers and many of the collectors are abroad, the great auction sales and special exhibitions in Europe monopolize the news. On the surface, especially among those to whom art is a business, America is a very dull spot between June and October.

But, although this smacks of heresy, art is not entirely a matter of business and the interest in it is not altogether confined to those who buy and sell. The museums throughout the country have arranged unusually popular exhibitions for the summer season if one may judge from the unofficial reports of increased attendance which have come to hand. It is possible that many persons who in other years might have gone abroad have discovered that the permanent and special collections which are on display at home are quite as worthy of attention as the more widely advertised foreign shows.

In the larger cities it has of late years become a fashionable duty to pretend some curiosity about art and artists and both museums and private galleries have been thronged in consequence. Evidently some of those who began blindly have begun to see since they persist in attendance at the museums during a season when, to be fashionable, art must be in Europe. It is even possible that some of those who have stayed at home

may have learned a finer appreciation of art than the many who will boast of "doing" a hundred cathedrals and a dozen state galleries or will prate of the prices they have seen others pay or whisper "true" stories of important deals.

To the art dealers, many of whom are among our greatest connoisseurs, this widespread interest in America should be a most encouraging sign. For no one can go often to museum or private exhibitions without feeling the urge to own fine things and there are, therefore, more collectors in the making in America than ever before.

### OBITUARY

#### ESTHER SINGLETON

Esther Singleton, author and antiquarian, died at Stonington, Connecticut, last week.

Hers was a unique and versatile personality. She was interested in music, painting, travel, cathedrals, furniture, literature, and natural history. During her long life she wrote fifty books and numerous magazine articles. Of her books, perhaps the most ambitious were *The Story of the Universe* in 4 volumes and *Great Events of the World's History* in 5 volumes. A *Guide to the Opera*, *A Shakespeare Garden*, *The Furniture of Our Forefathers*, and *Dolls* (published in 1927) were others that were widely read with enjoyment both by connoisseurs and the public.

Miss Singleton's books included five

dealing with antiques, thirteen on art, fourteen on various countries, three on music, one novel, one on Shakespeare, two on nature, and eleven more of miscellaneous interest. In 1923 Miss Singleton became editor of *The Antiquarian*.

She was a member of the Royal Society of Arts of England, and of The Colonial Dames of the State of New York. She was born in Baltimore, but had made her home in New York City for forty years.

Miss Singleton's last book, which she had finished and corrected proof on at the time of her death, was *Shakespearian Fantasias—Adventures in the Fourth Dimension*, which will be published in the Fall by William Farquhar Payson.

#### HENRY C. LEE

Henry C. Lee, American artist and archeologist, died in Paris on the 19th of July, following an operation. He was best known in America as a landscape painter although he had been decorated in France for his archeological researches. His pictures are in several public and private collections in America and Europe.

Henry C. Lee was born in New York in 1866, the son of Dr. Edward E. and Louise C. Lee. He graduated from the Columbia School of Mines in 1886 but chose art rather than mining as a career and soon after graduation he went to Europe and became a pupil of Josef Isreal. Early in his career as a painter he came under the influence of Manet but this influence was a passing one, little suited to his

temperament. He was a keen student of botany and geology and during the greater part of his life his paintings reflected his scientific knowledge.

Although a resident of Paris for many years Mr. Lee maintained a country home at Cornwall, New York, and was art adviser to the Officers' Club at West Point, of which he was an honorary member. He is survived by his widow, the former Pauline Sands Roe, daughter of the novelist, a daughter, daughter-in-law and sister.

### Portraits by Gentile Bellini Discovered In Turkey

LONDON.—In a letter to *The Times*, London, Mr. C. J. Holmes announces the discovery of four portraits, three of which are either by Gentile Bellini or closely associated with him. Mr. Holmes's letter follows:

"In the course of a recent visit to Istanbul Dr. F. R. Martin informs me that he was asked by Halil Bey, the courteous Director-General of the Fine Arts and Museums of the Turkish Republic, to examine two portraits of the Sultan Mohammed II, the Conqueror of Constantinople. The existence of such portraits had been known for more than 30 years, since they were seen when King Oscar II of Sweden was allowed to examine the private library of Abdul Hamid, in the hope of finding books or documents bearing upon Charles XII. On this occasion four portraits were ultimately discovered in the Old Seraglio. One, however, was only a copy of the Florentine engraving of "Il Gran Turco" in the Berlin Print Room. The other three, from their evident connection with Gentile Bellini, were more notable.

"The first was a head of the Sultan Mohammed II by Gentile's own hand, on a scale larger than that of the famous Layard picture at Trafalgar-square, and far more incisive in character. The nose was sharper, the eye more vivid, the mouth severe and bitter. Here was the real destroyer of the Byzantine Empire, like a great eagle who had just killed a lesser eagle. Unfortunately the face and beard had been slightly retouched by some later Turkish artist, probably Welli Djan, the Court painter favored by Suliman the Magnificent. Later still the collar of the robe was adorned with a flowered pattern in a hard blue, which entirely spoils the general tone of the drawing. Fortunately the white turban, with all its exquisitely rendered folds, escaped both 'restorers.'

"The second portrait, which needs longer consideration than was possible at the time, appeared to be a preparatory study for the Layard painting, or a drawing made from it. Here, too, the turban was a marvellous piece of work and quite untouched, but the head and dress had been re-worked by the same unfortunate hand, in ugly blues and reds.

"The third portrait may once have been the most interesting of them all. In it the Sultan is represented seated, holding a rose, in an attitude similar to that of the well-known miniature of a Turkish Prince which Dr. Martin discovered in 1905. But here Welli Djan has done too much. Practically nothing is left of Bellini's work under its present coating of blues and reds. No Turk could have drawn the pose, but only an X-ray print can settle finally what the original was like. It is possible, of course, that Gentile may have had some European assistant; also that there may still be other drawings by him in the Library of the Old Seraglio. Dr. Martin noticed a little study of a stag's head, which might have been either by Gentile Bellini or Pisanello; and in an album an oil-painting on paper of a young man's portrait which might prove to be by Lorenzo Lotto. These and similar questions can only be settled when photographs are taken, but since Halil Bey is contemplating the production of a great book upon the treasures of Oriental painting in the Old Seraglio, there is every reason to hope that facilities for study will now be extended to accredited scholars in a manner that was not possible under the former Turkish régime. Halil Bey has already done such fine work in rearranging the contents of the building, that all Orientalists will await with interest the further progress of his researches."



PORTRAIT OF A MAN

By VELASQUEZ

Included in the Exhibition of the Rohoncz Collection  
at the New Pinakothek, MunichCLEVELAND OFFERS  
\$1,000 PRINT PRIZE

CLEVELAND.—The Cleveland Print Club has announced a competitive exhibition for a print never before published which may be distributed to its members. Artists all over the world are invited to contribute impressions of unpublished prints in any medium.

From the prints received, a jury will seek to select one to be used as the Print Club publication of 1931.

If the committee selects any print as suitable for this purpose, the club will pay the artist one thousand (\$1,000) dollars for the exclusive right to the plate, block or stone, not including the cost of printing the edition.

The prints which are not selected for the publication may, if the artist wishes, be placed on sale to the public, the artist designating the price and the number of impressions available. The museum will retain a commission of 10 per cent of the sale price to help defray expenses.

Entry blanks and conditions of the competition may be obtained from the Print Club, Box 2081, Station E, Cleveland, O. Entry blanks must be returned by Feb. 15, 1931. Prints must be in the hands of the committee by March 1, 1931.

## ANNUAL NORTH SHORE EXHIBITION

GLoucester.—Gloucester, Massachusetts, long famous for salt cod and fishermen, now has become equally well known as a summer art colony, with the result that a large and interested public of summer residents is flocking to the galleries of the art associations and societies. The hundreds of visitors to the current exhibition of the North Shore Arts Association, largest of the Gloucester organizations, prove that interest in the work of the artists is greater this year than ever.

It is an impressive exhibition at the North Shore Association. Not only in numbers—there are almost 450 works of art shown—but in its high standard of excellence. There are paintings in oil and water color, etchings and small sculpture, and, as the exhibition will remain on view all summer, there will be opportunity for several visits.

The exhibition—the eighth annual, by the way—consists entirely of the work of the artist members of the

## Vernay Buys XVIth Century Paneled Room From Gilling Castle

Mr. Arthur S. Vernay has recently purchased the famous "Great Chamber" from Gilling Castle, Yorkshire, and is planning to bring it to America. The room, which was completed in 1585, is an unusually fine example of Elizabethan work and contains three rare armorial windows. A detailed article with illustrations of the paneling and windows will be published in the next number of THE ART NEWS.

North Shore Arts Association, the majority of whom have their summer studios in East Gloucester or its neighboring settlements, Rockport and Annisquam. Many of the pictures are of Gloucester and nearby subjects, giving enough of a local character to the exhibits to harmonize the show with its setting, although, of course, there are enough of subjects from the outside world to give variety and interest.

Landscape and marines abound in this year's exhibition, though there are many beautiful still-lifes and some striking figure pieces and portraits to animate the whole.

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# MASTERPIECES FROM THE ROHONCZ COLLECTION



PORTRAIT OF A YOUNG MAN  
By MICHAEL PACHER



MADONNA AND CHILD  
By ROGIER VAN DER WEYDEN  
LEFT: PORTRAIT OF A GENTLEMAN  
By BARTHOLOMAUS BRUYN

## Castle Rohoncz Exhibition in Munich

(Continued from page 3)

With five pictures Rembrandt's career is illustrated. The early years by the pictures of a soldier; the thirties by the "Amor"; from the forties and fifties, the two charming landscapes come, while the portrait of an old man is an authentic document for the style of his later years. For Franz Hals the two paintings of a young man and a

young woman would be representatives enough, paintings that were conspicuous even in that wonderful Dutch Exhibition in London last year. From there too we still have in mind the lovely "View of Naarden" by J. Ruijssdael which is supplemented here by six other pictures that are in part no less beautiful. Among the painters of genre, the four works illustrated should be placed first, the "Naughty Drummer" by N. Maes an excellent portrait of himself by J. Steen, the P. de Hooch and finally the dainty one by J. Ochtervelt. When we add to these the "Landscape with Water" by Hobema, the specially fine "Distant View over Gelderland" by Ph. de Koninck,

(Continued on page 17)



VIRGIN AND CHILD  
By PETRUS CHRISTUS



INTERIOR  
By PIETER DE HOOCH



PORTRAIT OF A YOUNG WOMAN  
By A SWABIAN MASTER



PORTRAIT OF A WOMAN  
By JUAN DE FLANDES

# ARE EXHIBITED IN NEW PINAKOTHEK, MUNICH



VIEW OF NAARDEN

By JACOB VAN RUIJSDAEL



PORTRAIT OF A YOUNG WOMAN

By FRANS HALS



BELOW: LANDSCAPE

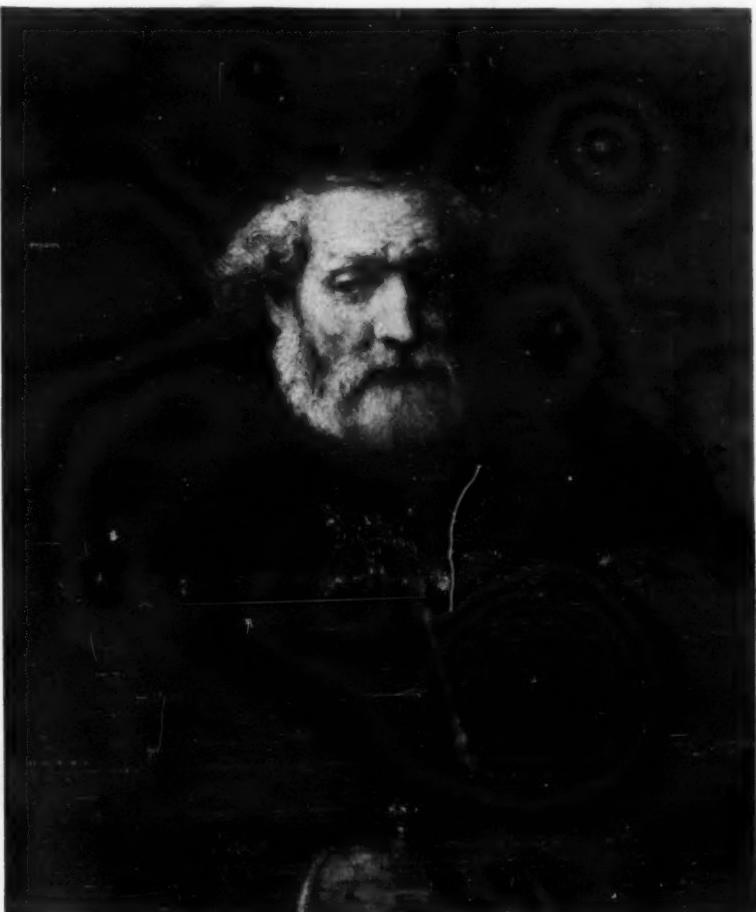
By REMBRANDT

## THE ROHONCZ COLLECTION

(Continued from page 16)

the "Thunderstorm" by Goyen, a Salomon Ruijsdael, the Herkules Seghers from a choice of about sixty names,

we may realize how varied the landscape painting alone is. Just as Rembrandt and Hals are the props of the Dutch School, so are Rubens and Van Dyck for the Flemish. The picture of Helene Fourment as St. Cecilia by Rubens and the fine portrait of King James by Van Dyck in themselves would be sufficient for the



PORTRAIT OF AN OLD MAN

By REMBRANDT

SELF-PORTRAIT  
By JAN STEENHELENE FOURMENT AS ST. CECILIA  
By PETER PAUL RUBENS

whole Flemish division. Important is the rich collection of Adrian Brouwer's works, the finest of which is the "Landscape." The Old Dutch school offers treasures too, the climax being the two Rogier van der Weydens, the adorable Madonna and the Picture of a Gentleman, then the charming "Veronica" by Memling, and the "Portrait of a Woman" assigned to Juan de Flandres. The picture of himself by Joos van Cleve the Elder, Bosch's Hieronymus, and Ysenbrant must at least be mentioned.

It is not a question of precedence if a short summary of the Old German School is now added before the numerically superior Italian School. There are however, among the Germans some pictures that are so surprisingly good that in future the name Rohoncz Collection will inevitably be connected

(Continued on page 18)

PORTRAIT OF JACQUES LE ROY  
By ANTHONY VAN DYCK

# MASTERPIECES FROM THE ROHONCZ COLLECTION



IMMACULATE CONCEPTION

By EL GRECO



ANNUNCIATION

By GENTILE BELLINI



MADONNA AND CHILD AND DONOR WITH DEATH

By MASTER PAOLO

BELOW: ST. HIERONYMUS IN A LANDSCAPE

By VITTORE CARPACCIO



BELOW: JOHN THE BAPTIST AS A CHILD

By B. E. MURILLO



forth by the wonderful picture of the "Immaculate Conception" by Greco, together with the beautiful "Christ with the Cross." There is a decided variety in the two Murillos "St. John" and "St. Just." Of course Goya has not been overlooked. The stronger of

(Continued on page 19)



PORTRAIT OF A MAN

By BARTOLOMEO VENETO

Baron Thyssen had the greatest competition with America, the country that has been able to acquire practically all the good works on the market of late. There are some lucky finds among the early Italian painters of the Siena and Tuscan schools. "The Coronation of the Virgin" by Jacopo di Cione, the temperamental "Crucifixion" by Jacopo da Rimini, the golden radiance of the "Madonna" by Maestro Paolo are particularly striking. As to the XVth and XVIth centuries one sees Carpaccio represented by the "Hieronymus," Gentile Bellini has an "Annunciation" with an interesting architectonic frame, a strongly drawn "Portrait of a Scholar" is by Francesco Bonsignori. In the XVIth century, portraits lead the way and above all the splendid "Portrait of a Man" by Bartolomeo Veneto. "Portrait of the Doge" is also a high class painting and bears the great name of Titian. Of the Tintoretto's the portrait of the senator should be placed highest, a picture that surpasses even the charmingly colored portrayal of a lady by Veronese. Guardi is richly exhibited in the collection, "Lagoon Scenery" and the "Piazza San Marco" being delightful specimens of his magic portrayal of Venetian atmosphere.

The strong impression left by the not very large Spanish group is called

RIGHT: PORTRAIT OF AN ITALIAN SCHOLAR

By FRANCESCO BONSIGNORI



# ARE EXHIBITED IN NEW PINAKOTHEK, MUNICH



ITALIAN PLAYERS

By WATTEAU



DIANA AND COMPANION

By FRANCOIS BOUCHER



PORTRAIT OF Mlle. DUTHE

By FRAGONARD

BELOW: FAMILY GROUP

By JACOB OCHTERVELT



## THE ROHONCZ COLLECTION

(Continued from page 18)  
his two portraits is that of Donna Basilia de Solera.

In the French group stress is very obviously laid on the XVIIth century, the collecting here has been done with passion and wide-reaching interest. All names of importance are to be found: Watteau de Troy, Lancret, Pater, Boucher, and Fragonard up to Prud'hon and Vigee le Brun, all appearing with excellent examples of their work. Watteau for instance with "Italian Players," de Troy with that delightful picture "The Garter," Boucher with "Les Compagnes de Diane," and of Fragonard's "L'éducation fait tout" and the portrait of Mademoiselle Duthé must be mentioned.

Among the English too, nearly all the great names are present but in America people are so spoiled by choice and high quality in just this school that a report for American readers may well pass this group by.

It would be doing the works of the XIXth century in the Rohoncz Collection an injustice were they to be taken as a whole and compared with the collection of Old Masters, drawing a parallel, as it were, between old times and modern. The XIXth century would come off badly in such a comparison. A system which seems possible in the earlier centuries fails utterly when faced by the multitudes of the XIXth century, where the choice of the best is made more difficult by personal taste and interest. It is therefore better to speak of single objects and avoid all art-history grouping. The works of Waldmüller, Feuerbach, Böcklin, also Thoma and above all Leibl with his "Trübner Portrait" stand high. Among the French artists, Corot and Courbet are to the fore. There are many pictures of quality scattered through this division, which comprises some seventy pictures, but strict criticism and devotion must be exercised in order to round off the whole collection in this direction. That this is possible is proved by the collections that were formed at the same time, although it must be granted they were specializing. The future holds a rich and fascinating task for the collector, a highly creditable one if he takes it up, and one that will be crowned with success if he carries it through in the right way.

As we have hinted and as the summary of the names given here may have led one to suppose, the collection reaches high points, but in between one senses a slackening of attention and the failure of a critical eye for essentials. Perhaps the magic of a name or the collective impulse to fill up a gap, may have crippled the last efforts and thus has led to compromises which are all the more con-



NAUGHTY DRUMMER

By NICOLAES MAES

BELOW: THE GARTER

By JEAN FRANCOIS DE TROY



**Masterpieces from  
Rohoncz Castle  
Shown in Munich**

(Continued from page 19)

spicuous in the proximity of high art. The significant fact remains, however, that in the Rohoncz Collection an attempt has once again been made in Germany to build up a collection that is universal in character. This attempt has been surprisingly successful. Let us not forget in the pure joy of looking at the things and with our criticisms too, to appreciate the inner impetus which led to this achievement. It is all the more worthy of our admiration when we think of our present-day economic conditions and material standards in general. In America it is a matter of course that a certain amount of wealth almost inevitably leads to obligations in the sphere of culture, nearly all the museums owe their existence and their growth to this. In Germany such private munificence could never find a footing as the necessary fundamentals are wanting and besides historical events have stood in the way of close connections between public collections and private initiative. Hence the lively interest aroused by the first exhibition of the Thyssen Collection. That a man in spite of every sort of opposition is ready to document his belief in the value of art and endeavours to over-

**VALENTINES BUYS  
FINE BREUGHEL**

(Continued from page 3)

Valentiner had to pay for his superb picture is solely due to its having been unknown. During this last decade only the search for works by Breughel the Elder became so keen, and museums' acquisitions of his paintings are of relatively recent date. The purchase of the "Adoration of the Magi" (National gallery, London). "The Land of Cockaigne" (Pinakothek, Munich), "Proverbs" (Kaiser Friedrich museum, Berlin), fall all within that space of time. As is well known, the Metropolitan museum in New York was fortunate in acquiring about fifteen years ago a painting by Breughel, "The Harvest," which had been rediscovered by its curator Bryson Bu-

roughs. Up to now it was the only important work by the master in an American collection, except a small painting in the Johnson collection at Philadelphia. Not long ago a grisaille painting by Breughel, "Death of Mary," passed into the possession of Lord Lee of Fareham in London. The rarity of paintings by Breughel is due to the fact that he died at the early age of forty and that only works from the last twelve or fifteen years of his life have come down to us.

It was the privilege of our era, Dr. Valentiner further explained, to fully apprehend Breughel's genius, and to assign him a place by the side of the greatest artists that ever lived. Spiritual congeniality linked him to giants like Shakespeare, Cervantes, Montaigne, and he was a worthy precursor of the great Dutch painters of the XVIth century. A tentative line may even be drawn from these artists to Hogarth and to the American cartoonists of today, this relationship being suggested by a certain cast of Anglicity in the humor and wit of the former.

Dr. Valentiner also pointed to the fact that the work here in question was painted in the year of the iconoclastic movement in the Netherlands—1566—a time of serious political disturbances and great personal threatenings. It is very interesting to observe, Dr. Valentiner said, that chaotic outer conditions often were favorable for the production of works of supreme standing, as it was the case with Shakespeare; also Breughel is an instance of this. It may be that such unstable conditions were helpful in

loosening traditional fetters, and in giving free rein to the inspiration of these geniuses, who bestowed on mankind their mighty creations.

The year 1566, the date of origin of the painting that henceforth will be one of the cherished possessions of the Detroit museum, marks the culminating point in Breughel's artistic development, and also several others of his chief works such as the "Massacre of the Innocents" in Vienna and the "Triumph of Death" in Madrid bear this date. This "Dance of the Peasants," indeed, is a marvelous work and embodies in quintessence the artist's generous gifts. The scene is filled with many figures clad in the quaint, picturesque costumes worn by the people of the low lands in those days. The bright colors of the women's dresses and the men's jackets and trousers are applied in a broad forceful manner, and their solid masses are accentuated and modulated by the whiteness of the headresses and aprons, while at the same time they are matched and combined to a perfect harmony. Approximately one hundred persons are depicted on this painting, the variety of their countenances, and the richness of conception revealed in the depiction of movements and facial expressions indeed are stupendous. How delightfully these types are observed and rendered, what a master hand has disposed the groups on the plane, given rhythm and clear articulation to the composition. Each of the figures is worthy of close attention, each of them is a perfect example of characterization, and yet the rendition ties them all together to a consistent entity. It has been said before that our era has shown deep understanding for Breughel's powerful expressiveness; and that is not without reason, for beside his masterly depiction of reality, the vigorous vitality and solidity of things, the simplification and precision of contours, which all is very much to our liking, we feel in his works a mental vision that is kindred to our own inclinations. The underlying sense of tragedy and stern, irreversible fate that lurks behind all that is human is revealed for the attentive beholder under the clamorous joyfulness of the scene, and gives the work an intensity and fascination that can be described only feebly.

In certain portions of the picture one even finds indications of the chiaroscuro manner which was to become such a feature of the artistic evolution of the following century, and the exquisite landscape that fills its background betrays the fact that, in addition to his mastery in characterization, Breughel was one of the first great Dutch landscape painters. Rubens surely was influenced by him, it is safe to predict that this painting will win the admiration and sympathy of all lovers of genuinely great art.

So far for acquisitions. Interrogated as to his plans for next winter, Dr. Valentiner declared that the exhibition program of the Detroit Institute of Arts includes a display of Modern French art, that further Italian early Renaissance will be shown in paintings and sculptures, and that an exhibition of Islamic art is projected.



Master John Henry Wilson, by Thomas Gainsborough, R.A. (1727-1788). Canvas size 28" x 23".

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**PRICES IN LONDON  
AUCTION SALES**

(Continued from page 7)

Piazza of St. Marks, Venice, 1,400 gns. (Durlacher); and the Island of San Giorgio Maggiore, Venice, 1,050 gns. (Spink); G. H. Harlow, portrait of a lady in black dress, 320 gns.; Sir Peter Lely, portrait of the Marchioness of Tweeddale in brown dress, 380 gns. (Douglas); Quentin Metsys, a donor with his wife and family, with coat of arms, originally two wings o' a triptych, 520 gns. (Spink); A. van Ostade, interior of a tavern, 340 gns (Asscher)—this was bought in 1916 for 115 gns; the Rev. M. W. Peters, portrait of Lady Bishopp in black with a large hat, 620 gns. (M. Harris).

By far the most important picture in the Speyer portion of the sale was a splendid example of Hercules Seghers, a grey-green extensive landscape sloping down to a river which flows across the foreground, with buildings, figures and cattle on panel 20 in. by 34 in. This was at one time in the possession of the late M. Ravaission, a director of the Louvre in Paris; afterwards it was the property of the late Mr. T. Humphry Ward, and at a sale at Christie's on February 16, 1907, it was bought by Mr. Speyer for 56 gns. Mr. Speyer, a nonagenarian, has lived to see bidding for this picture start at 500 guineas and to see it fall at 2,400 guineas to Messrs. Colnaghi, with Mr. P. M. Turner as the underbidder. The picture was really "discovered" by the late Sir Claude Phillips when it was exhibited at the Old Masters in 1908 while the late Dr. von Bode described it as "a magnificent" example of Seghers, "almost as fine as the one in the Uffizi in Florence."

**TUCKER OLD MASTERS**  
Pictures by old masters, British and foreign, from various sources, brought £6,631 at Christie's on July 1 (Continued on page 23)



ST. SEBASTIAN

In the Figdor Sale at Cassirer's, Berlin, in September

By ANDREA RICCIO

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*The Art News*

23

**RARE SCULPTURE IN FIGDOR COLLECTION**

(Continued from page 13)

four ribs, and has two movable handles in lions' mouths. The surface of the vessel is decorated with reliefs and covered with light brown patina. A bronze candlestick from the north of Germany and dating from the XIVth century is fashioned in the form of a knight on horseback. The helmet serves as socket. A brass candlestick from the south of Germany about 1500 has the figure of a wild man whose hirsute body stands leaning against a branch. In every collection of medieval art the objects originally designed for the service of the Church are present in great numbers. This may be due to the fact that owing to their precious execution and their holy employment, they were more carefully preserved than utilitarian objects, and also that the ritual of the medieval church required many appliances. At that period there was a large demand for reliquaries, and among the most interesting examples in the Figdor collection is a French copper gilt reliquary in the shape of a bearded head, which dates from the XIIth or XIIIth century. Another receptacle in the same shape has the features of a youth whose neck is enclosed in a white throat band. Probably it was made in the XIVth century at Prague; it displays stylistic affinities to the reliquary of St. Ludmilla in the treasury of the cathedral at Prague. A German reliquary from Nuremberg, possibly from the workshop of Peter Vischer, is in the shape of a bust of a young girl with curly hair, on an octagonal base supported by three small lions. Attributed to a craftsman from the Tyrol in the XVth century is a reliquary representing the bust of St. Cassian. The bearded head is crowned by the mitre, which is set with precious stones; Gothic ornaments are engraved on it and on the apron.

An especially interesting piece is a German aquae-manalis from circa 1300, representing Samson on the back of the lion, engaged in tearing the beast's jaws asunder. Through its simple shape and ingenious inspiration this piece is especially attractive for today's inclination toward the elemental and the unsophisticated. A Scandinavian bronze aquae-manalis from the XIIth-XIIIth century is in the shape of a hunter on horseback holding the hunting horn in his right hand.

The most conspicuous pieces among the various receptacles included in the Figdor collection are the following: A Netherlandish jug from the XIVth-XVth century is pearshaped with broad handles and stands on three high legs; the lip is in the form of an animal's head. It was found in the groundwork of the former Dominican cloister at Ghent. Here is further a South German brass jug from the XVth century with round belly and standing on a high leg. The lip is in the shape of a double eagle. On the coped lid a crossgang is rendered. From South Germany, probably from Nuremberg (XVIth century) is a fountain figure in bronze representing a boatman or watchman blowing his horn. He is clad in the costume of the time, and has a rope tied around his body. The patina is dark green.

Among the shields is an interesting one that comes from Hungary from the XVth century. It is made of wood and on the front side an arm with a split sword on red ground is painted. The back is adorned with a cross and three nails, and iron mountings in clawfoot design hold the straps. Such shields were used by the horsemen of King Mathias Corvinus and by the hussars of Emperor Maximilian I.

Another shield which comes from Bavaria and dates from the XVth century is also made of wood, and has a vertical rib in the middle. A black eagle has its head turned to the left, the Bavarian colors—blue and white—are painted on the upper side, while the interior has a pig's skin cover.

The scientific treatment of the objects is due to different experts: Italian sculptures, bells, and mortars were described by Leo Planiscig, German, French, and Netherlandish sculptures by Theodor Demmler, and bronze objects, epitaphs, and funeral tablets by Otto von Falke.

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**PRICES IN LONDON AUCTION SALES**

(Continued from page 22)

4th. The last 18 lots formed one property, and comprised portraits of various members of the Tucker family, with a few naval pictures, which suggest that some of the XVIIth century Tuckers were connected with the sea.

Quite the most interesting lot was a set of three river and other scenes, 27½ in. by 35½ in. by F. Swaine, signed and dated 1764, in carved gilt Chippendale frames, worth probably £50 each. One of these three was, in fact, a view of Gaspe Bay in the Gulf of St. Lawrence, headquarters of the British Army under General Wolfe, after the surrender of Louisbourg in 1758. This lot fell to Messrs. Spink at

480 guineas. In the same property a picture by P. Monamy, of men-o'-war and shipping off the coast, fetched 130 guineas (Ackermann); and the portraits included T. Beach, portrait of Rebecca Steward, daughter of Gabriel Steward, M.P., signed and dated, 1783—210 guineas (Vicars); J. E. Liottard, portrait of Edward Tucker, known as "Hell Fire Jack," and a prominent member of the Hell Fire Club, in scarlet coat, his black cocked hat under his arm—70 guineas (Popoff), and J. F. de Troy, portrait of John Tucker in blue coat and red cloak—115 guineas (Vicars). Among the anonymous properties were:—T. Beach, portrait of Lady Thomas in white dress and black hat trimmed with white ostrich feathers—120 guineas (W. Sabin); D. van Delen, the courtyard of a palace with ladies and gentlemen, signed and dated

1627—140 guineas (Popoff); J. van Goyen, a landscape with two peasants fishing at a stream—160 guineas (Wordsworth); N. Pocock, British men-o'-war and small craft at the mouth of a river, signed—145 guineas (Gretton); Hugo van der Goes, the Madonna nursing the sleeping Saviour on panel 13½ in. by 9¾ in.—180 guineas (Lewis); and Ben Marshall, portrait of a hunter, in a landscape near the sea, signed—150 guineas (Colonel Davis).

**RAMSDEN PICTURES**

Christie's sale on July 11th consisted of pictures by old masters and Early English portraits, and included the properties of Lord North, Sir John Ramsden, Sir Spencer Maryon-Wilson, and Major Frank Goldsmith, 140 lots totalling £26,697.

The 50 pictures which belonged to

Sir John Ramsden, of Hulstrode, Gerards Cross, formed the most interesting portion of the sale. Most of these were purchased in the fifties of the last century, chiefly at the Bernal sale in 1855—one of the landmarks in the history of art auctions in London—at prices which rarely exceeded £100 and more often than not at a quarter of that amount. Most of the pictures might be described as large miniatures, and very few have been seen by students or heard of since they were at Christie's three-quarters of a century ago. One of the most striking revaluations occurred in connection with a portrait of Anne of Cleves, holding some carnations in her right hand, 15 in. by 14 in., which had been attributed to Holbein in the Bernal catalogue (in which it is illustrated) and

(Continued on page 24)

# CHARLES of LONDON



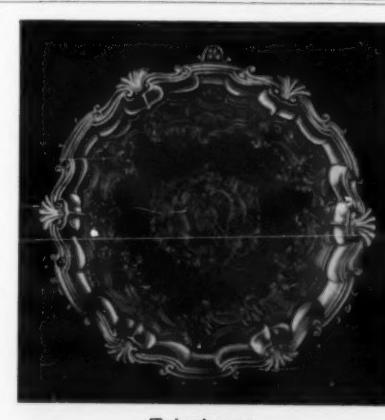
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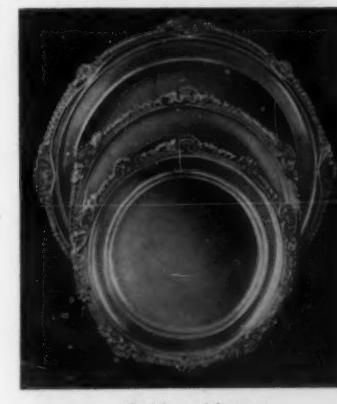
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## PRICES IN LONDON AUCTION SALES

(Continued from page 23)

then fetched 175 guineas. It is now attributed to Hans Wertinger, and from a 500 guineas start went to 2,100 guineas to Mr. A. Martin, who was acting for a private collector. Even more remarkable, from an investment point of view, was the Lucas Cranach portrait of the Duke of Saxony, on panel, 23 in. by 16 in., which sold for 22 guineas in the Bernal sale and now realized 1,800 guineas (Knoedler); the companion portrait by the same artist of the Duchess of Saxony, bought from the same sale for 40 guineas, now went to 600 guineas (T. Harris); and two others by the same artist and from the same sale, each costing 20 guineas, portrait of Sybilla Duchess of Saxony—300 guineas (Knoedler), and a portrait of an unknown lady—260 guineas (Colnaghi). Now and then there was a "drop" as in the case of the Palma il Vecchio Madonna and Child with Saints, bought at the Samuel Rogers sale in 1856 for 315 guineas, which now went at 115 guineas (Larsen).

Taken in the order of sale the other Ramsden pictures included:—A. Altendorfer, gardens of a Bavarian palace with ladies and gentlemen near a fountain—420 guineas (H. M. Clark); Ambrosius Benson, portrait of a gentleman—440 guineas (T. Harris); Herri Met de Bles, a triptych with the Adoration of the Magi in the centre—440 guineas (Mason); Joos Cleve, a pair of portraits of Meijneheer de Hondecoutre and his wife—380 guineas (Ball); Pier Francesco Florentino, the Madonna with the infant Saviour and St. John—300 guineas (Nathan); Early French School, portraits of Phillip Duke of Burgundy and his wife, a diptych—440 guineas (Sampson); F. Guardi, a courtyard, Venice—360 guineas (F. Partridge); Mabuse, portrait of the Emperor Maximilian—200 guineas (L. Douglas)—this cost 17 guineas at the Bernal sale; B. van Orley, the Holy Family—700 guineas (Martinet); and Joachim de Patinir, Saint Hubert—240 guineas (F. Howard).

Lord North's pictures from Wroxton Abbey, Banbury, included four by Marc Gheeraerts, notably a whole-length portrait of Sir William Poole, created Earl of Devon—200 guineas (Colnaghi), and Elizabeth, wife of Edward Lord Montagu—360 guineas (Permain); two by Cornelis Jonson, both signed and dated 1627. Sir Christopher Nevill, 240 guineas, and the companion portrait of his wife, 200 guineas (both bought by Knoedler); William Streets, portrait of Sir Thomas Pope, founder of Trinity Col-

lege, Oxford, in 1554, and inscribed *Quod Tacitum velis nemini dixeris—* 290 guineas (A. Martin) (this portrait will probably find its way into a semi-public institution); J. Zoffany, a family group of a gentleman, his wife and child—400 guineas (Pool); and Sir T. Lawrence, a life-sized group of Susan Countess of Guildford and Lady Georgiana North—2,100 guineas (Miller). Among the anonymous properties the most noteworthy picture was James Northcote's portrait of Lady Mary Lygon in white dress, signed and dated 1789, which fetched 1,150 guineas (F. Sabin). Others were: F. C. Turner, "The Young English Fox-hunters," a set of four, signed and dated 1841—580 guineas (Ackermann); J. Russell, portrait of Colonel Eldington of Garthgannock, signed and dated 1793—200 guineas (Vicars); J. B. Greuze, a girl in white dress—290 guineas (Lengron); and Tintoretto, the Procession to Calvary—780 guineas (Davidge).

### SCARSDALE HEIRLOOMS

Just a fortnight before the end of the art sale season, Messrs. Christie on July 18th scored the highest total for 12 months, 121 pictures from various sources realizing £106,081 9s. Twenty pictures ran into four or five figures.

The most important single property consisted of 32 pictures forming part of the Scarsdale heirlooms, and now sold by Lord Scarsdale with the consent of the Court. Some of the pictures sold have been at Kedleston for generations, while quite a number were purchased by the late Lord Curzon, who early in life had acquired what has been described as "The Christie habit," and who, when in London, never missed an important sale at Christie's.

The interest of the sale largely centered in two masterpieces, the Kedleston Rembrandt and the Feversham Hobbema. The Rembrandt portrait of an old man in black dress and large broad-brimmed hat, signed in full and painted about 1637-8, on canvas 34 in. by 28 in., came from the John Barnard collection, 1761, when Rembrandts were to be picked up for about six guineas each; it was mezzotinted by R. Houston in 1757, is mentioned in all the leading books on Rembrandt, and was at the Old Masters in 1899. Yesterday an opening bid of 4,000 guineas rapidly jumped in bids of 500 guineas and upwards till at 19,000 guineas it fell to Hopkins, a nom de vente, with the Savile Gallery as the underbidders and outdistancing several other competitors.

Another of the old pictures from Kedleston, Claude Le Lorrain, "The

(Continued on page 25)

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## The ART NEWS

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PRICES IN LONDON  
AUCTION SALES

(Continued from page 24)

Tower on the Tiber," also came from the John Barnard collection and was owned by the famous Dr. Mead. In the sale this went to Mr. E. Smith at £1,150 guineas. Apart from these two, most of the pictures in this property were purchased by the late Lord Curzon, who had a distinct *flair* for art, and whose judgment in such matters was amply vindicated yesterday. The finished sketch for Gainsborough's "The Market Cart," 35 in. by 27 in., for which he gave 600 guineas in 1907, now went to Mr. F. Sabin for 1,350 guineas; and the 4,000 guineas at which that artist's portrait of Lady Impey was knocked down to Mr. Smith is probably much more than the late owner gave for it. Hoppner's portrait of Lady Waldegrave, bought in 1907 for 1,500 guineas, now reached 2,200 guineas (Frost and Reed). An extensive view over a landscape by P. de Koninck and J. Lingelbach was bought in 1906 for 210 guineas and now reached 900 guineas (Asscher). There were three by Sir Joshua Reynolds; the group of Lady Dashwood and Child, bought in 1907 for 2,600 guineas, now went to Mr. Howard Young at 4,400 guineas; the "Girl with a Goldfinch," from 360 guineas in 1911 now advanced to 1,500 guineas (Frost and Reed), but the portrait of George second Earl of Halifax fell to the Marquis Amadio at the price paid for it in 1910—500 guineas.

Other pictures in this property included: Quentin Metsys, The Madonna and Child—900 guineas (Parsons); P. Perugino, the Martyrdom of St. Sebastian—320 guineas (Holmes)—this cost 180 guineas in 1911; Sir Henry Raeburn's portrait of Mrs. Blair—1,450 guineas (Lewis and Son); Andrea del Sarto, a Pietà—380 guineas (Newton)—bought in 1912 for 500 guineas; Jan Steen, "The Blind Beggar"—400 guineas (Goudstikker); and F. W. Watts, a view on the Stour—310 guineas (Frost and Reed)—this cost 680 guineas in 1909.

Lord Feversham's signed Hobbema landscape with a broad road and a sportsman is described in John Smith's "Catalogue Raisonné" as a "capital production" which "may be classed among the master's best works." It was one of the great pictures at the Exhibition of Dutch Art, Burlington House, 1929. In this sale it started at 4,000 guineas and fell at 16,000 guineas to Messrs. Knoedler, with Mr. Colin Agnew as the under-bidder.

Forty-two of the lots in the sale came from Delamere House, Northwich, the property of Mr. George Wilbraham, and were especially notable for the Dutch and Flemish pictures. Two were by J. Van Goyen, a view of Antwerp from the river, signed with initials and dated 1648, which fetched 2,700 guineas, and fell to Messrs. Goudstikker, of Amsterdam, and a river scene near Alva, 1646—340 guineas (Colnaghi); T. Hudson, portrait of Mrs. Harvey, of Rolls Park, Essex, fetched 780 guineas (Gooden and Fox); Sir Antonio Mor, portrait of a gentleman, 800 guineas (Savile Gallery); A. L. and M. Le Nain, peasants in a landscape, 650 guineas (G. F. Dean);

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Aert van der Neer, a frozen river scene, daylight, 1,050 gns. (Goudstikker); Rembrandt; portrait of a gentleman, 1,050 gns. (Parsons); Jacob van Ruisdael, the outskirts of a village, 1647, 1,300 gns.; Salomon van Ruisdael, "The Ferry Boat," 1649, 1,900 gns. (both bought by Messrs. Goudstikker); and Ph. Wouverman, view in front of an inn, 360 gns. (Colnaghi).

The late Lord Balfour's pictures included a fine J. van Goyen, a view of Dordrecht from the river, 1651, which fetched 2,600 gns. (Goudstikker), and a S. van Ruisdael, a woody landscape 400 gns. (Asscher), Mr. Gilbert Hartley's river scene by Salomon van Ruisdael, which appears to be an unrecorded picture, fetched 3,200 gns. (Gooden and Fox). Among the Bradshaw family portraits were three by Sir Joshua Reynolds—Master Bradshaw, a little boy fondling a dog, 1762-63, 900 gns. (Hopkins), Mrs. Bradshaw, 1759, 720 gns. (Wells), and Thomas Bradshaw, Secretary to the Treasury, 380 gns. (Mason). Mr. J. Wetten Brassington's two Zoffany groups were the Luke Wetten family in the grounds of Style House, Chiswick, 900 gns. (Wells), and Peter Wetten and his wife, 480 gns. (Frost and Reed).

Two three-quarter length family portraits by George Romney came from Lieutenant-Colonel E. G. Troyte-Bullock. Both were painted in 1779, the artist receiving 35 guineas each. That of Mrs. Chafyn-Grove, in white dress embroidered with yellow flowers, reached 6,500 guineas (Moreton), and the companion portrait of William Chafyn-Grove of Zeals, Wiltshire, M.P. for Shaftesbury and other places, 1768-81—4,000 guineas (A. Martin).

From another source, the well-known group by Romney of "Newton Displaying the Prism," 64 in. by 89 in., went at 1,000 guineas (Gray). Among the anonymous properties the chief attraction was a signed and dated example of Francois Boucher, "Jupiter and Calisto," 1759, from the collection of Mr. Edward Tinson; this, starting at 500 guineas fell to Mr. Howard Young at 4,000 guineas—it is said to have been bought at a county sale for less than half that amount.

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## ANCIENT AND MODERN PICTURES

Old pictures, the property of the late Mr. A. J. Pilkington, of Parkmore, Co. Antrim, modern pictures the property of the Earl of Cavan, of Sir Charles Trevelyan, M.P., and others, brought £14,910 at Christie's on July 25th.

Only one lot ran into four figures, and this consisted of two small portraits on a panel 17½ in. by 13½ in., of a gentleman, by Joos Cleve, from the collection of Sir Richard Clayton, and this fell at 1,050 guineas to Mr. Duits. Most of the other old pictures were from unnamed sources and included two by Jan Steen, both signed, and recorded by Dr. Hofstede de Groot, "The Village Surgeon"—700 guineas

(Continued on page 26)

VASE WITH RELIEF ORNAMENTATION, NORTH ITALY,  
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## PRICES IN LONDON AUCTION SALES

(Continued from page 25)

guess of Lansdowne, in scarlet coat, with the Ribbon and Order of the Garter, signed and dated 1791—260 guineas (Lathom). The Pilkington pictures included a pair of views in Venice by Canaletto—500 guineas (A. Martin); and a Luini picture of the Madonna and Child with St. Jerome and the Infant St. John, in a landscape—300 guineas (J. Sampson).

Among the modern pictures and drawings Sir Charles Trevelyan's example of Lord Leighton, "Moorish Garden: A Dream of Granada," 1874, fetched 190 guineas (Leggatt); and other pictures from various sources were:—Sir L. Alma-Tadema, "The Mummy," Opus XLII.—130 guineas (Mitchell); three by H. Fantin-Latour, pink, yellow, and white roses in a glass—290 guineas (Reid and LeFevre); pink and white roses in glass bowl, 1881—650 guineas (Barbizon House); and red and white roses in a glass bowl—500 guineas (J. Sampson); W. R. Sickert, the Rialto, Venice, sunset—420 guineas (Barbizon House); and three drawings by Birkin Foster, "Returning from the Pasture"—220 guineas (Cooling); "The Swing," a road scene with children playing on the branch of a tree—240 guineas (Brook Street Gallery); and "Gathering Blackberries," with an autograph letter of the artist—80 guineas (Frost and Reed).

### BOOKS, MSS. AND PRINTS AMERICAN DOCUMENTS

The sale at Sotheby's on July 1st of printed books and historical documents from many sources brought a total of £3,455, and comprised a number of interesting American items.

A document of one page folio, signed by General Robert E. Lee, April 10, 1865, and constituting his farewell address issued as "General Order, No. 9," went to Messrs. Maggs at £195. A document of two and a half pages folio, signed by G. Washington, March 19, 1776, being official instructions to General Heath upon the latter's departure with five regiments from Cambridge for New York, brought £98 (Hamilton); a one-page letter from G. Washington to Major Ross, January 14, 1777, £74 (Drake); and a document of two pages folio, August 4, 1856, signed "Lincoln and Herndon," £62 (Hamilton).

Among the other documents, one signed by Mary Queen of Scots, addressed to the Earl of Leycester, introducing Robert Melville as Ambassador to the Queen of England, dated Edinburgh, June 5, 1567, fetched £150 (Maggs); a MS. of 206 pages of lectures by Dr. William Hunter—£70 (Waller); the original State paper of the ratification of the Treaty of London, October 29, 1516, signed by Henry VIII., of which the Public Record Office only possesses a transcript—£48 (Miller); a letter from John Wesley to the Rev. James Creighton, May 24, 1773—£42 (Lamplough); and a letter from Frederick the Great to Algarotti, February 20, 1740—£35 (Maggs).

There were three first editions the property of the Vicomte de Noailles, of Paris. O. Goldsmith, "The Vicar of Wakefield," 1776, brought £650; H. Fielding, "Tom Jones," 1749—£155 (both bought by Messrs. Maggs); and L. Sterne, "Tristram Shandy," 1760-67—£150 (Schener). The late Colonel Heygate Lambert's copy of the first edition of L. Sterne's "Sentimental Journey," 1768, fetched £70 (Maggs); and his copy of the Fourth Folio Shakespeare, 1685, the rare variant with the names of Knight and Saunders on the title-page, £190 (Maggs). A copy of an Indulgence of Pope Innocent VIII., printed by Wynkyn de Worde, 1498, a single leaf, fetched £72 (Goldschmidt).

### ETCHINGS AND DRAWINGS

In an adjoining room at Sotheby's a two-days' sale of modern etchings, lithographs, and drawings ending July 1st, produced £2,122. J. McBey, "The Ebb Tide," inscribed "To Colonel Lloyd, Xmas, 1922," brought £90 (Colnaghi); C. Meryon, "L'Abside de Notre Dame," seventh state—£35 (McDonald); Muirhead Bone, "Conrad Listening to Music"—£60 (Colnaghi); and two by J. A. McNeill Whistler, "The Lime Burner," second state—£70; and Rotherhithe (Wapping), third state—£110 (both bought by Messrs. Colnaghi).

### BREITMEYER BOOKS

The third day's sale of books, manuscripts, autograph letters, and histori-

cal documents fetched £4,451 at Sotheby's on July 2nd. A first edition of Keats's "Poems," 1817, with autograph inscription on title, "John Keats to his friend G. F. Mathew," to whom the "Epistle" in verse, occupying pages 53-8 of the volume, is addressed, sold to Mr. Spencer for £490. A presentation copy of C. Dickens's "Sketches by Boz," 1839, first octavo edition, inscribed by the author to William Upcott, fetched £175; and a set of his "Works," 1866, in 30 volumes, inscribed by Dickens to Frederic Ouvry, his solicitor and intimate friend—£72 (both lots bought by Messrs. Maggs). A series of 24 letters from Charles Dickens to John P. Hullah, musical composer, who set Dickens's *Village Coquettes* to music, which was produced at St. James's, 1836, the property of Miss Annette Hullah, daughter of John P. Hullah, mostly dated from Furnival's Inn, were offered in one lot and fetched £430 (Maggs).

Among the property of Mr. A. F. B. Sheridan, of Frampton Court, Thomas Moore, "Memoirs," of Richard Brinsley Sheridan, to which were added the autograph letters printed in that work and many others unpublished, fragments of essays, unfinished plays and poems, and other manuscripts of R. B. Sheridan, inlaid in four volumes folio, brought £300 (Spencer); R. B. Sheridan, *The Duenna*, 1775, a portion of the manuscript, in the hand of Mrs. Sheridan, with numerous additions and corrections by the author, 182 pages quarto—£135; R. B. Sheridan, *Pizarro*, in the handwriting of the author, in one quarto volume—£70 (both bought by Mr. Kahn); W. M. Thackeray, a very fine three-page octavo letter, dated January 5, 1847, to Mrs. Norton, with an amusing pen-and-ink sketch in the letter of Thackeray drinking out of a large glass at a banquet—£270 (W. Hill, of Chicago).

### TENNYSON MANUSCRIPTS

An important series of autograph manuscripts by Alfred Lord Tennyson fetched high prices at Sotheby's on July 7th. These manuscripts were sold by order of the tenant for life, Mr. C. B. L. Tennyson, and pursuant to the authority of the Court, and the copyright of all material whether published or unpublished is reserved. The sale of catalogue contained a number of interesting facsimiles.

There were only 12 lots, but these totalled £4,975. The highest price, £1,750, was paid by Mr. Gabriel Wells for the autograph manuscript of "The Princess," 1847, 1,200 lines on about 60 pages octavo, an early draft covering the first five parts of the poem as published, but omitting the prologue, and with many variations. A similar

manuscript of "The Devil and the Lady, and other very early poems," about 47 pages octavo, and including, in the translation of Claudian's "Rape of Proserpine" (unpublished), what is believed to be the only extant example of Tennyson's early experiments in the regular Popean metre—£620 (Adams); the manuscript of a sonnet to W. C. Macready, one page octavo, first published in *The Times*, March 3, 1851—£30 (Maggs); the manuscript of "Vivien," one of the Idylls of the King, 1857, 6½ pages large octavo—£180 (G. Wells); the manuscript of "The Voyage," four pages large octavo, first published in "Idylls of the Hearth," 1864—£300 (Maggs); the manuscript of "Aylmer's Field," 1864, about 32 pages—£600 (G. Wells); the manuscript of passages from "Gareth," 1872, six pages—£175 (Maggs); the manuscript of "A Welcome to H.R.H. Marie Alexandrovna, Duchess of Edinburgh," 1874, 2½ pages—£60 (Maggs); the manuscript of "The Voyage of Maeldune," 1880, on 11 pages—£190; the manuscript of an early poem on spring, 1¼ page folio—£70 (both bought by Mr. C. J. Sawyer); the manuscript of "The Falcon," 1879, 36 pages, some portions written in prose on one side of the paper and turned into verse on the other—£500; and the complete manuscript as sent to the printer of *The Cup*, 1881—£500 (both bought by Mr. Gabriel Wells).

### HIGH PRICES FOR SCOTT

The whole book sale at Sotheby's on July 15th comprised "the property of a gentleman," about whose identity there was no question, for nearly every volume contained the bookplate of Hansard Watt, and most of the books were supplied by the booksellers who had come to buy.

Of the day's total, £5,914, over £4,000 went for the remarkable series of Scott first editions, all in the original boards, uncut, with the half-titles, and other "points" which go to make up the perfect "collector's" copy. With the exceptions indicated below the books were bought by Mr. Rham, acting for the Rosenbach Company, of Philadelphia and New York. The most surprising price of all, as it was also the highest, was the £1,420 paid for the set of the first series of "Tales of My Landlord," 1816, in four volumes. This copy was sold in recent years for £55, although as far back as 1904-6 copies had fetched £101 and £106 at Hodgson's. The book comprises "The Black Dwarf" and "Old Mortality." The first editions of the second and the third series, 1816 and 1818, of the "Tales," brought £130

(Continued on page 27)

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Saturday, August 16, 1930

## The ART NEWS

27

PRICES IN LONDON  
AUCTION SALES

(Continued from page 26)  
and £40 respectively. "Waverley," 1814, has always been regarded as the rarest of the Scott novels, and in "collector's" state has always brought the highest price; the copy for which Messrs. Maggs paid £1,020 is understood to have cost £600 in recent years. Among the other Scott novels were:—"Guy Mannering," 1815, after "Waverley" one of the rarest—£380; "Rob Roy," 1818—£130; "Ivanhoe," 1819—£49 (Elkin Matthews); "Kenilworth," 1821—£90; "The Fortunes of Nigel," 1821—£40; and "Tales of the Crusaders," 1825—£45.

Among the Scott manuscripts and letters a document of two pages octavo, referring to the beginning of "Waverley," its having been laid aside and the manuscript discovered by Scott in the drawer of an old writing-desk when looking for fishing tackle, went at £190 to Messrs. Quaritch, who also gave £16 for an autographed letter from Scott to Longmans referring to the proposal to recall Mrs. Siddons to the stage; while the autograph manuscript of the well-known lines for the "Lay of the Last Minstrel," "Breathes there a man with soul so dead," 16 lines, went for £60 (Barrett). A copy of Daniell and Ayton's "A Voyage Round Great Britain," 1814-25, in eight folio volumes, with 308 colored plates, with an autograph Itinerary by Sir Walter Scott, three pages quarto, fetched £200 (Sutton).

Other books in the same property included the following first editions:—C. Brontë, "Jane Eyre," 1847—£175 (Hansard); T. Day, "History of Sandford and Merton," 1783-89, in three volumes, original boards, uncut—£32 (Maggs); J. W. von Goethe, "Faust, ein Fragment," 1790—£40 (Strauss); O. Goldsmith, "She Stoops to Conquer,"

1773—£30 (E. Matthews); Horace, "Opera," first Aldine edition, 1501—£68 (Maggs); A. E. Housman, "A Shropshire Lad," 1896—£31 (Holt); Captain Marryat, "Mr. Midshipman Easy," 1836—£29 (Fletcher); Virgil, "Opera," first Aldine edition—£120 (Solomons); and W. Wordsworth and S. T. Coleridge, "Lyrical Ballads," 1798-1800—£100 (Maggs).

## CAMERON ETCHINGS

Two etchings by Sir D. Y. Cameron were the chief features in the sale at Sotheby's on July 22nd of ancient and modern engravings from various sources. A fourth state on Japan paper of The Five Sisters, York Minster, fetched £620 (Reid and Lefevre), and a second state of "After-Glow (or Evening) on the Fonthill," also on Japan paper, £180 (Colnaghi); a fifth state of F. L. Griggs's etching of St. Botolph's, Boston, brought £62 (Colnaghi).

FURNITURE, SILVER AND OBJETS  
D'ART

## BREITMEYER COLLECTION

Messrs. Christie resumed on July 2nd the sale of the late Mr. L. Breitmeyer's collection of furniture, objects of art, and tapestry removed from 11, Connaught-place and Rushton Hall, Kettering. The total was £7,734.

The highest price, 2,250 guineas, was paid by Mr. L. Harris for three panels of Flemish tapestry, woven with subjects from classical history in wide borders of garlands of flowers, the largest panel 11ft. by 14ft. A panel of XVIIIth century Beauvais tapestry, with children playing with a swing, 9ft. by 15 ft., fetched 840 guineas (H. Simmons). The decorative furniture included six Louis XVI. fauteuils, covered with Aubusson tapestry, which realized 360 guineas (Semai Moens). Four fauteuils of Louis XV. design, with Aubusson tapestry, brought 225 guineas (M. Harris); and a Chipp-

dale arm-chair of Regency design, upholstered in Beauvais tapestry, 180 guineas (H. Simmons). Among the Chinese porcelain, a vase and a pair of beakers, enamelled with flowers and birds in famille-rose, 19in. and 13in. high, Kien-Lung, sold for 250 guineas (Reid); and a famille-rose cistern, enamelled with peonies and other flowers and birds, 22in. diameter, Kien-Lung, for 200 guineas (Franculla).

## SILVER AND JEWELS

Among the silver, jewels, and books at Sotheby's on July 22nd of ancient and modern engravings from various sources. A fourth state on Japan paper of The Five Sisters, York Minster, fetched £620 (Reid and Lefevre), and a second state of "After-Glow (or Evening) on the Fonthill," also on Japan paper, £180 (Colnaghi); a fifth state of F. L. Griggs's etching of St. Botolph's, Boston, brought £62 (Colnaghi).

CHARLES II. CAUDLE CUP, COVER, AND STAND, 1663-64, 65 oz., sold at 300s. per oz.—£975 (Willson); a James II., 1685, embossed bowl, 41½ oz., at 300s.—£622 10s.; a Charles II., 1683, miniature tankard, 9¼ oz., at 345s.—£159 11s. 3d. (both bought by Messrs. Mallett); a Charles II., 1660, caudle cup and cover, 35oz., at 240s.—£420 (S. H. Harris); a William and Mary, 1694, ewer, 32¾ oz., at 240s.—£393 (Schwerze); a Charles II. beaker, 6¼ oz., at 242s. 6d.—£75 15s. 7d.; a George I. plain bowl and cover, 8½ oz., at 215s.—£91 7s. 6d.; a William III., 1699, plain sugar dredger, 17½ oz., at 157s. 6d.—£137 16s. 3d. (all three bought by Messrs. Freeman); a William III., 1699, fluted monteith, 54¼ oz., at 126s.—£341 15s. 6d. (S. H. Harris); a William and Mary, 1691, porringer, 12¾ oz., at 120s.—£76 10s. (Hyman); a pair of diamond earrings—£300 (Rottinberg); a diamond brooch—£167 (Julius); another diamond brooch—£155 15s. (Bloomstein); a 21in. Chinese bowl—£100 (Axford); and among the books T. E. Lawrence, "Seven Pillars of Wisdom," 1926, with autograph letters from the author, &c., sold for £250 (Bumpus).

## FINE OLD FURNITURE

The sale at Christie's on July 8th of fine old English and French furniture,

objects of art, and porcelain, from various sources, was one of the most important of the season, 109 lots producing £34,190.

The highest price of the day, 3,500 guineas (Huggins), was paid for a Louis XV. marqueterie escritoire, inlaid inside and out with branches of flowers in colored woods on tulip and king wood ground, 26in. wide, stamped R V L C (=Roger Vandercruse Delacroix). This was one of 15 lots the "property of a lady," and among the others were a Louis XVI. clock in a drum-shaped ormolu case supported by an architectural pedestal also of ormolu, and set with Paris porcelain de la Reine plaques, 22in. high—480 guineas (Agnew); a Louis XVI. centrepiece formed of a striate agate bowl and dish, with finely chased ormolu supports, the triangular base set with plaques of lapis lazuli, 15in. high—380 guineas (Smith); a pair of terra-cotta groups of satyrs and infants, by C. J. Marin, 1787—255 guineas; and a Louis XV. marqueterie pedestal-shaped table forming a cupboard enclosed by one door, inlaid with panels of flowers, 13 in. diameter—420 guineas (both bought by Mr. F. Partridge).

The largest single property in the sale comprised over 30 lots from Sir John Ramsden, of Bulstrode, Gerrards Cross, and nearly all these, especially the Queen Anne walnut furniture, sold at high figures. A Queen Anne walnut settee, two armchairs, and two other chairs, carved with shells and foliage, fell to Messrs. Mallett at 2,800 guineas. Of the same period and wood were also six chairs with plain shaped backs, carved with shells—850 guineas; a pair of armchairs, with shaped backs, upholstered in needlework—900 guineas; a settee, with double back carved with a shell, 50in. wide—460 guineas; another, 62in. wide, exhibited at Lansdowne House, 1929—920 guineas; a pair of torchères with octagonal tops inlaid with panels of birds, 3ft. high—

300 guineas; a side table with frieze and cabriole legs carved—360 guineas; and four chairs with vase-shaped centres—600 guineas (all these were bought by Mr. F. Partridge). Among the Chippendale were a mahogany writing table, the frieze carved with scroll work, 51in. wide—850 guineas; and a side table, 57in. wide—820 guineas (both also bought by Mr. Partridge). The Ramsden property also included a Charles II. walnut armchair, with high back pierced and carved with Amorini and surmounted by the Pembroke arms—950 guineas (F. Partridge); a Cuban carpet, 18ft. by 8ft.—310 guineas (Grover); another—380 guineas (Beaumont); an Isfahan carpet, 15ft. by 8ft.—760 guineas (M. Harris); a panel of XVIIth century Flemish tapestry, woven with a design of flowers, fruit, and birds, and the Bentinck arms, 9ft. by 21½ft.—1,780 guineas (Harper); a pair of terra-cotta busts of bacchantes, by C. J. Marin, 1786, 15in. high—720 guineas (Cross); four cushions covered with needlework, with birds, flowers, and fruit in colors, 26in. by 18in.—1,500 guineas (Amor); and an Italian XVIIth century, bronze figure of Aeolus, 24in. high—1,020 guineas (Samuel). Four lots, the property of Almina Countess of Carnarvon included a Louis XV. clock by C. Balthasar, Paris, in ormolu case, 26in. high, which fetched 290 guineas (Fabre). A Bible, Prayer-book, and psalter, in James I. embroidered binding, the property of Mr. Guy Fairfax, of Bilbrough Manor, with entries concerning members of the Fairfax family, was bought by Messrs. Ellis, of Bond-street, for 1,000 guineas.

BREITMEYER COLLECTION TO-  
TALS £71,516

Messrs. Christie concluded on July 10th the four days' sale of the collection of old furniture, objects of art, and tapestry of the late Mr. L. Breitmeyer, of 11, Connaught-place, and (Continued on page 28)

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## PRICES IN LONDON AUCTION SALES

(Continued from page 27)

Rushton Hall, Kettering. The sale of the pictures formed part of another day's sale (June 27), the whole total up to yesterday amounting to £71,516.

The chief lot in the sale on July 10th (when the total was £5,101) was an old English lacquer cabinet, decorated with Chinese landscapes in red and green on cream ground, the interior, with Chinese figures and flowers on red ground, 43in. wide, and this fetched 620 guineas (Cecil). A Louis XVI. oblong snuff-box, with gold borders, overlaid with Sèvres plaques painted with nymphs and cupids, brought 165 guineas; a small XVIIth century clock by Hans Reinholdt, Augsburg, in octagonal metal-gilt case, 8½in. high—250 guineas (both bought by Mr. Nyburg); two Chippendale mahogany chairs, carved with foliage and upholstered with Italian flowered velvet—280 guineas (Geoffroy); an Elizabethan oak bedstead, the head carved with emblematic figures, and inlaid with buildings and flowers in marquetry—400 guineas (Permain); and a Persian carpet, with an arabesque design on red ground, 15ft. by 12ft.—145 guineas (Geoffroy).

At the Breitmeyer sale at Christie's on July 3 one of the lots was an anonymous carved ivory group of Leda and the Swan, 26in. high, the figure of the swan stated to be of silvered metal. It was purchased by Messrs. Phillips and MacConal, of 16, Conduit-street. The purchasers now write to say that on examining it they found, underneath a lot of dust, the artist's signature, which proved to be that of Pradier, the famous sculptor of the last century. The swan turned out to be of silver, and Leda's cloak of 18ct. gold. This group was exhibited at the

London Exhibition of 1851. Among Pradier's other works are the 12 "Victoires" in the Invalides, "Psyche" in the Louvre, the figures of Strasbourg and Lille on the Place de la Concorde, and the clock in the Luxembourg. He won the Prix de Rome in 1813 with his "Philoctetes."

### SCARSDALE HEIRLOOMS

Silver forming part of the Scarsdale heirlooms came up for sale at Christie's on July 16th, as well as Old English silver plate, the property of the late Earl Balfour, a fine Elizabethan rose-water dish, the property of Lord Delamere, and other properties, the day's total amounting to £18,315.

The most remarkable item in the sale was the magnificent Elizabethan silver-gilt rose-water dish, 1599, 19 in. diameter, 94 oz. 13 dwt., with the arms of Cholmondeley impaling Holford, made for Sir Hugh Cholmondeley, who married Mary, daughter and heir of Christopher Holford, of Holford, about 1583. Mary Holford seems to have been a woman of strong character, and was called "The bold lady of Cheshire" by James I., on account of her long dispute about the lands which had descended to her from her father, and which she eventually brought to a successful issue. Lord Delamere is descended from her third son. Bidding for the dish yesterday started at £1,000, and at £5,800 fell to the Goldsmiths and Silversmiths Company, with Messrs. Crichton as the underbidders.

The silver from Kedleston (sold with the consent of the Court) consisted of only nine lots, the most important of which was a pair of wine-cisterns and urns, by Ralph Leake, 1695-8 (one of the urns with the Paris date letter for 1710) 1,490½ oz., and sold "all at," fell at £4,000 (Seal). A Charles II. silver-gilt porringer and

cover, engraved with inscriptions in Latin, 6½ in. high, 1670, 29 oz. 7 dwt., was sold at 380s. per oz.—£557 13s. (Crichton); and a William III. tankard, by James Chadwick, 1698, 25 oz. 18 dwt., for £135 19s. 6d. (S. H. Harris). The Balfour dinner service, engraved with the arms of Balfour impaling Maitland—nearly all the articles were made by Paul Storr between 1809 and 1829 for the grandfather of the late Earl of Balfour—weighing 7,147 oz., was sold for £3,484 2s. 6d. (Harman). Silver from various sources included a square tray, 8½ in. square, by W. Darkeratt, 1726, 15 oz. 13 dwt., was sold at 145s.—£113 2s. (Wilson); a Charles II. porringer, engraved with Chinese figures, 4¾ in. diameter, 1679, 9½ oz. at 300s.—£142 10s.; another, embossed with birds, flowers, and foliage, 1666, 9 oz. 16 dwt., at 100s.—£49 (both bought by Messrs. Crichton); and a William III. porringer by Eli Bilton, Newcastle, 1690, 4 oz. 14 dwt., at 130s.—£30 10s. (Jameson); and a Henry VIII. Apostle spoon with figure of St. John, 1527, £85 (Wilson).

### TWO MEDIEVAL SHRINES

Two very important medieval enamelled shrines, the property of Major H. Chase Meredith, occupied only a few minutes in selling at Sotheby's on July 17th for a total of £13,800. Such shrines in anything like good condition are exceedingly rare, and those outside public museums in Europe and the United States are few indeed. It is feared that both those sold yesterday will not remain in this country.

The first one offered, 11½ in. long and nearly 10 in. high, Limoges work, late twelfth century, is ornamented with a scene of Christ on the Cross, &c., and is traditionally associated with Malmesbury Abbey. The first bid was £1,000, and at £9,000 it went to

(Continued on page 30)



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## PRICES IN LONDON AUCTION SALES

(Continued from page 28)

M. Brimo, of Paris, with Messrs. Durlacher, Acton Surgey, and L. Harris as underbidders. The second one, 12 in. long and 10½ in. high, Limoges, mid-XIIIth century, with a scene probably representing the murder of St. Thomas à Becket, sold for £4,800 to Mr. Royston, also in competition with Messrs. Durlacher and L. Harris.

### CURZON AND BALFOUR FURNITURE

Christie's sale of fine old furniture and porcelain on July 17th was one of the biggest of the season, with its total of £41,118. It comprised a portion of the Curzon heirlooms, the property of the late Earl of Balfour, and from other sources. The property of a lady included eight Gobelins tapestry fauteuils from the Vanderbilt collection, which fetched 3,900 guineas (Hodgkins, of Paris); six Queen Anne walnut armchairs—4,200 guineas (F. Partridge); a Queen Anne lacquer cabinet, 39 in. wide—600 guineas (Taylor); a Louis XVI. marqueterie secretaire, inlaid in colored woods and ivory in the manner of Jansen, 50 in. wide—1,250 guineas (Hodgkins); a Regence settee and four fauteuils, covered with needlework—1,600 guineas (Carvell); a panel of Sheldon tapestry, 81 in. by 68 in., XVIIth century—1,000 guineas (Bates); and a set of four panels of Gobelins tapestry, with subjects from Ovid—3,600 guineas.

The Balfour property included a pair of Chinese porcelain bowls and covers enamelled in *famille-rose* with Louis XV. ormolu mounts, 13¾ in. high—720 guineas (E. Jonas, of Paris); a Louis XV. oblong parqueterie table, stamped RVLC (Roger Vandercuse Delacroix)—1,250 guineas (Hodgkins); another, Louis XVI., 30 in. wide, stamped P. Rousel—550 guineas (Ben Simon); another, the top set with a Sèvres porcelain plaque, 17 in. wide, stamped A. Weisweiler—2,960 guineas; and a Louis XVI. small square marqueterie table, 16 in. wide, stamped G. Dester—580 guineas (both bought by Mr. H. Simmons).

The Curzon heirlooms included a Gobelins tapestry fire-screen, signed Neilson, 1767—480 guineas (Hodgkins); and a triptych composed of 24 plaques of Limoges enamel, with scenes from the Life of Christ—1,600 guineas (Smith).

### OLD ENGLISH SILVER

Christie's sale on July 23rd of old English silver, the property of Mr. George Wilbraham, of Delamere House, Mrs. Alfred Noyes (removed from Lulworth Castle in consequence of the fire), Sir John Thorold, of Syson Old Hall, the late Mr. A. Barclay Walker, and from other sources, totalled close on £15,000.

The most interesting articles were among the 30 lots from Delamere House, and among these the outstanding price of 3,300s. per oz., £3,275 5s., was paid by Mr. Permain for an Elizabethan silver-gilt cup and cover, shaped as a gourd, engraved with the arms and crest of Thomas Wilbraham, of Woodley, who married Frances, daughter of Sir Hugh Cholmondeley; the cup is 12 in. high, 1585, and weighs 19 oz. 17 dwt. A Commonwealth silver-gilt cup and cover, surmounted by a statuette of a classical warrior, 13½ in. high, 1650, 28 oz. 9 dwt., went to the same buyer at 850s., £1,209 2s. 6d., as did also, at £600, an Elizabethan tiger-ware jug, mounted with silver-gilt, engraved with the Wilbraham crest, 9 in. high, 1566—this jug origi-

nally belonged to Richard Wilbraham, Master of the Jewel House and of the Revels to Queen Mary, and M. P. for Chester. A set of four table candlesticks, by P. Archambo, 1744, 101 oz. 7 dwt., sold at 29s.—£146 9s. 2d.; a Charles II. tankard, 7 in. high, 1670, 28¾ oz. at 170s.—£244 7s. 6d. (both bought by Messrs. Crichton); and a pair of candelabra, 14½ in. high, 1769, 107¾ oz. at 40s.—£215 10s. (Franklin).

The silver from Lulworth Castle was chiefly remarkable for a dinner service, engraved with the arms of Weld quartering Heveringham and Simeon, by W. Sutton, 1802, 2,061½ oz., which sold at 12s. 6d.—£1,288 8s. 9d. (Harman). Other properties included a Scottish quaich, 7½ in. diameter, by Colin McKenzie, Edinburgh, 1716, 19 oz. 4 dwt., which sold at 480s.—£460 16s. (Wilson); a pair of American plain cupping-bowls, by S. Casey, of South Kingston and Newport, R. I., circa 1745, 4¾ in. diameter, 17 oz. 14 dwt., at 420s.—£371 14s. (Grant); and a Charles I. chalice, 10 in. high, 1627, 14 oz. 14 dwt., at 155s.—£113 18s. 6d. (Lamb).

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### AUGUST ISSUE

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## Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

Arden Studios, 460 Park Avenue—Exhibition of Terrace and Garden Furniture, September 2nd to 30th.

Art Center, 65-67 East 56th St.—Open daily from 10 a. m. to 5 p. m. Admission free. Budgeted Interiors showing economy and taste until September 14th; Work of Members of the New York Society of Craftsmen and Mexican Craftwork, semi-permanent.

Babcock Art Galleries, 5 East 57th St.—Summer exhibition of paintings, watercolors and etchings by American artists.

Balzac Galleries, 102 East 57th St.—Modern paintings.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Exhibition of sculpture by contemporary artists, through the summer.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brummer Gallery, 55 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Currier and Ives prints.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of American paintings.

De Hauke Galleries, 3 East 51st St.—Modern paintings, watercolors and drawings by French artists, through the summer.

Demotte, Inc., 9 East 78th St.—Permanent exhibition of Romanesque, Gothic, Persian, Egyptian and Greek works of art.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art.

Downtown Gallery, 113 West 13th St.—Exhibition of important paintings and sculpture by modern artists, in the Daylight Gallery.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—General exhibition of modern American paintings.

Durand-Ruel Galleries, 12 East 57th St.—Summer exhibition of French paintings.

Ehrlich Galleries, 36 East 57th St.—Old masters.

Ferargil Galleries, 37 East 57th St.—Group of American paintings, etchings and sculpture, through the summer.

Fifty-sixth Street Galleries, 6 East 56th St.—Special exhibition of sculpture for house, garden and grounds, and exhibition of selected American and foreign paintings.

G. R. D. Gallery, 58 West 55th St.—Exhibition of modern paintings collected by Gladys R. Dick, during July and August.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Exhibition of paintings by American artists with a special group by Anthony Thielem.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Annual Founders' Exhibition, to November 1st.

Hackett Galleries, 9 East 57th St.—Summer exhibition of paintings by American, French and Irish artists, landscapes by Gerard J. Van Lerven and sculpture by Heinz Warneke, Boris Lovet-Lorsk, Mario Korbel and Casky.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of paintings, watercolors and etchings by Arthur Briscoe, etchings by D. Y. Cameron and watercolors and etchings of yachts by Sodoburg.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Comprehensive exhibition of living American print makers, through the summer.

Keppel Galleries, 16 East 57th St.—Contemporary prints.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann - Thorman Galleries, Ltd., 575 Madison Ave.—American etchers.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Jan Kleykamp Galleries, 5 East 54th St.—Primitive negro art.

Knoedler Galleries, 14 East 57th St.—Special group of paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—American paintings.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver by American craftsmen and Lappara of Paris, through the summer.

Macbeth Gallery, 15 East 57th St.—Summer exhibition of specially selected paintings by American artists, July through September.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2nd. Exhibition of Coptic and Egypto-Arabic textiles from the Museum collection and a loan exhibition of Firearms of the XV-XIXth centuries, through October 31st. European and American samplers of the XVIIIth through the XIXth century, continued through September 30th. Loan exhibition of Persian rugs of the so-called Polish type, through September 21st. Loan exhibition of Japanese sword furniture, through December 14th. Museum publications and material from the lending collections, through August 31st. Loan exhibition of Japanese peasant art, etchings by the Tiepolo family and prints (selected masterpieces) continued.

Milch Galleries, 108 West 57th St.—Exhibition of selected American paintings, through the summer.

Montross Gallery, 785 Fifth Avenue.—Contemporary painting and pottery by Varnum Poor.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Contemporary American watercolors and paintings.

Museum of French Art, 20-22 East 60th St.—Summer exhibition of objects from the permanent collections of the Museum especially the autographs of the Kings of France.

Museum of Modern Art, 730 Fifth Ave.—Retrospective exhibition of works in former Museum showings, to October 1st.

National Academy of Design, 215 West 57th St.—Annual members exhibition.

National Arts Club, 15 Gramercy Park.—Members' Annual Exhibition of small paintings, through the summer.

J. B. Neumann, New Art Circle, 9 East 57th St.—Mixed show of European and American moderns, through the summer.

The New York Historical Society, 76-77th Streets, Central Park West.—Exhibition of a selection of bookplates by American and foreign artists, with a special showing of the work of the late Sidney L. Smith, collected by Mrs. Bella C. Landauer, in the portrait room, to September 30th.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Portraits in Lithography, Room 321, until October. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112. The Print Room's annual exhibition of recent additions.

Newark Museum, 49 Washington Street, Newark, New Jersey.—Exhibition of early American and European wrought iron, through the summer.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIth century.

Arthur U. Newton, 4 East 56th St.—XVIIth century English portraits and sporting pictures.

O'Hana and O'Hana, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Antique and modern bronzes.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits of famous persons by well known sculptors.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by old masters and modern French and American masters.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of paintings, drawings and watercolors by Gelman, Ravenson, Seyfort and Van Konijnenberg.

Rosenbach Galleries, 15 East 51st St.—Exhibition of an XVIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 43 East 57th St.—Summer exhibition of paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of Queen Anne Walnut Furniture, needlework, paneled rooms, sporting prints.

Wehy Gallery, 794 Lexington Ave.—Miscellaneous drawings, watercolors and prints by modern artists, through the summer.

Wildenstein Galleries 645 Fifth Ave.—Old and modern French masters.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

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**LEIPZIG TRADE FAIR  
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America is sending this year thousands of exhibitors and buyers to the Leipzig Trade Fair. Following the disturbance in home markets, the great international trading center at Leipzig is being utilized to create new outlets for many products, and to facilitate foreign buying. The historic Fair, comprising 8,500 exhibits from twenty-four countries, and attended by buyers from seventy-two countries, will be held from August 31 to September 5.

Germany buys today more commodities from the United States than from any other country, or over fifty percent of its imports, valued at \$500,000,000. The exports of America to Germany at present exceed \$200,000,000. The Leipzig Fair, as the greatest market place in the world, is invaluable in developing the enormous and diversified trade between the two countries. The United States sent more than 3,000 buyers from all parts of the country to the last Spring Fair. A single American firm purchased more than \$2,000,000 worth of goods. American manufacturers will be represented at the Fall Fair by more than 100 important exhibits.

For 700 years the Leipzig Fair has regularly attracted merchants from many countries, and has therefore long been established as the leading international exchange. More than 185,000 buyers from the four corners of the world meet at the Leipzig Fair, thus making it possible to transact an immense volume of business with the least possible expenditure of time and money. The buyers and sellers who meet on this common ground, quickly make personal contacts, and accomplish more in a few hours than ordinarily by months of travel and correspondence. The Fair is held twice annually for periods of one week.

The newest products of five continents are attractively displayed in sixty-one "palaces" conveniently grouped to facilitate inspection. As the result of centuries of experience, the needs of exhibitors and buyers are anticipated as to banking and details of packing and shipping, etc. A bureau will be opened where information concerning details of the custom duties in all countries will be furnished free of charge. Recently many groups of German industrialists, bankers and scientists visited the United States to study local conditions, and as a result a special effort is being made this year to cater to American needs and develop trade between the two countries. Detailed information concerning every department of the Fair may be obtained by addressing the Leipzig Trade Fair, Inc., 11 West 42nd Street, New York.

**FINE BUILDING, NO FUNDS, FOR GALLERY**

LONDON.—The new National Art Gallery in Government Avenue, Cape Town, is practically completed, and is to be handed over by the Government to the Trustees in August, the *African World* reports. A sum of £90,000 has been spent on the building, which is twice as large as the Johannesburg Art Gallery.

Professor J. Wheatley (Chairman of the Board) stated recently that "the Government allows the Trustees only £500 a year for maintenance. This is wholly inadequate, and, in fact, is not sufficient to allow us to keep the doors open."

Not merely is the maintenance allowance insufficient, Professor Wheatley pointed out, but the Trustees have no funds for the purchase of furniture for the gallery. The lowest estimate he had been able to get for suitable furniture was £6,000, and towards this the Trustees had nothing at all.

Nor are there any funds at present for the purchase of works for South Africa's National Art Gallery.

"The Trustees," said Professor Wheatley, "with very limited means at their disposal are faced with the problem of finding ways and means just to keep the place open after it is handed over by the Government in August."



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